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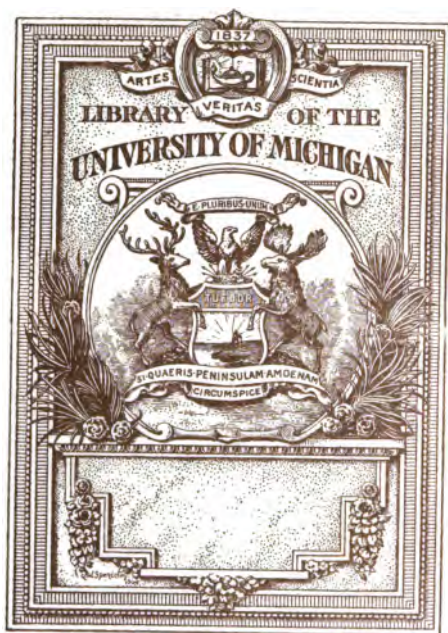
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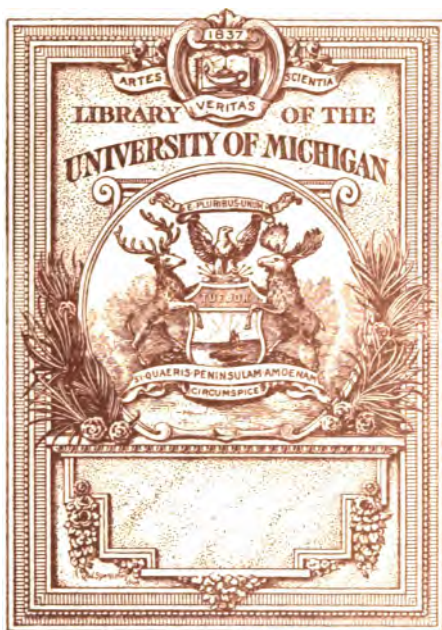
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INTERPRETATIVE FORMS OF LITERATURE

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Interpretative Forms of Literature

BY
EMILY M. BISHOP

Author of
"Health and Self-Expression"

NEW YORK

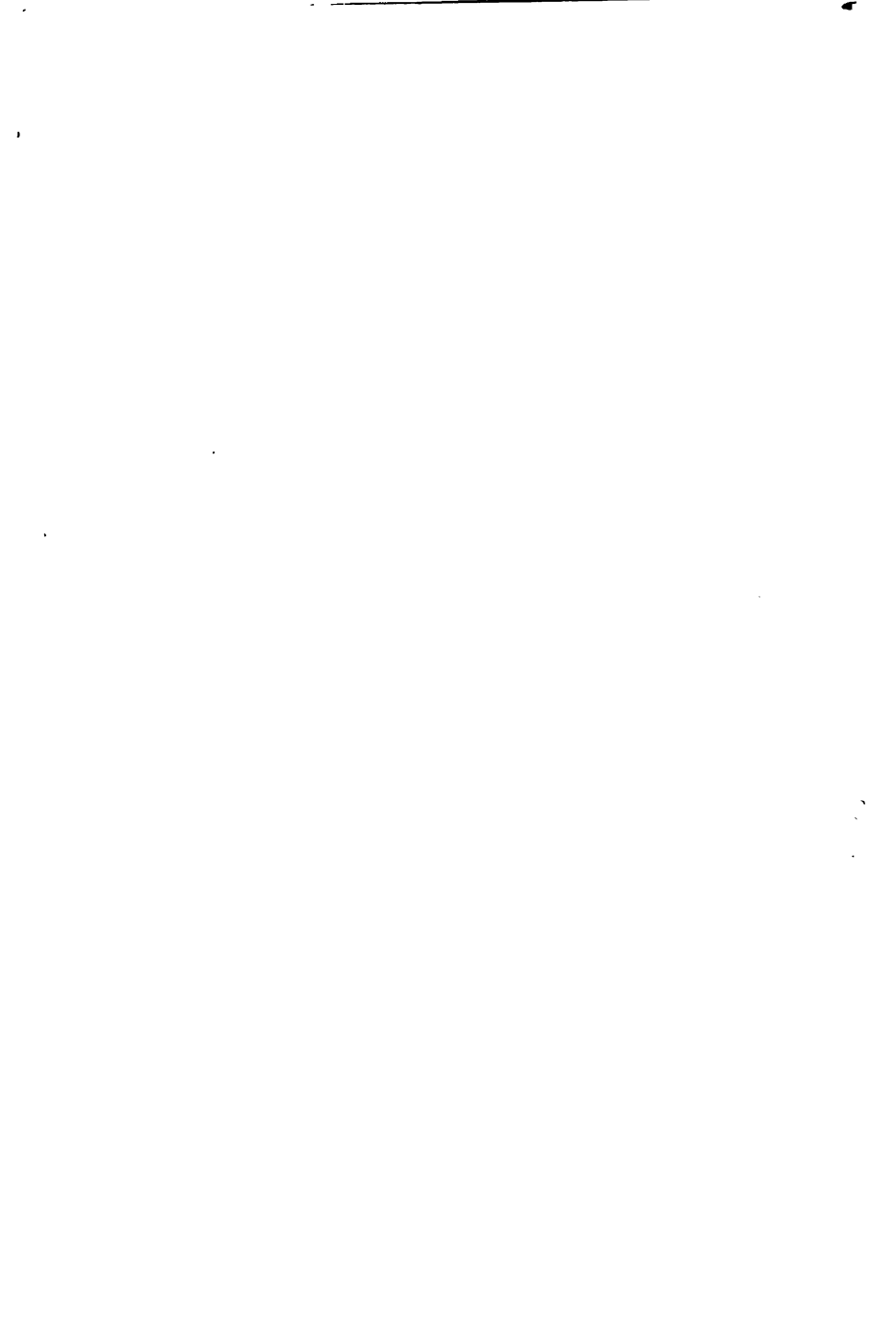
1903

*"The artist has done nothing till he has concealed himself. * * * * In the reading of a great poem, in the hearing of a noble oration, it is the subject of the writer and not his skill,—his passion, not his power, on which our minds are fixed. We see as he sees, but we see not him. We become part of him, feel with him, judge, behold with him; but we think of him as little as of ourselves. Do we think of Æschylus while we wait on the silence of Cassandra, or of Shakespeare, while we listen to the wailing of Lear? Not so. The power of the masters is shown by their self-annihilation. It is commensurate with the degree in which they themselves appear not in their work."*

—RUSKIN.

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the personality of the interpreter, is to be presented.

So far as the writer knows, no classification of literature based upon the different forms it presents when studied with a view to its legitimate treatment in oral interpretation, has before been made and put into usable shape in print. Classification here, as elsewhere, should lead to simplification in mastering one's subject, and to self-protection from the danger of handling one's material in a fundamentally wrong manner as is so frequently done by those—teachers, speakers, readers—who have to deal with the oral interpretation of literature.

The general interpretative classifications herein presented are: I. Direct Personal Address, II. Impersonal Address, III. Exalted Address, IV. Contemplative Address, V. Plain Narrative, VI. Dramatic Narrative, VII. Soliloquy, VIII. Narrative Monologue, IX. Dramatic Monologue, X. Character Monologue, XI. Tragedy, XII. Comedy, XIII. Melodrama, XIV. Farce, and XV. Burlesque.

In recent books that present selections from

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literature especially intended for oral interpretation are to be found only such classifications as, "PROSE: Dramatic Narrative, Pathetic, Humorous, Humorous Dialect; POETRY: Dramatic Narrative, Pathetic, Humorous, Humorous Dialect, Lyric and the Drama."**

Or, "Narrative and Colloquial Selections, Oration, Dramatic and Humorous Selections and Poetry."***

Or, "Intellect—Relative Thought Values, Emotion—Aesthetic, Will—Purpose, Physique—Psycho-physical Response."****

Clearly, none of these classifications, save that of the drama and dramatic narrative, has aught to do with the interpretative form of the literature that is presented for reading. Thus, the attempt herein made to classify selections from literature according to the dramatic form that they present to the interpreter is, in a sense, experimental.

*"Handbook of Best Readings," S. H. Clark.

**"A Modern Reader and Speaker," George Riddle.

***"Psychological Development of Expression," Mary A. Blood and Ida Morey Riley.

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Doubtless, some interpreters of literature will disagree with some of the classifications and with the assignment of some of the illustrations given under the different heads. The writer will be grateful for any suggestions that may lead to greater exactness in these directions; all such suggestions will be carefully considered before the subject matter of this book is revised.

I

COMMON ERRORS IN RENDERING



LEADING educator, in a lecture on pedagogy, recently said that children should be trained in their studies to see mental images of whole problems and situations; that if their training is neglected in this direction, their tendency is to magnify some unimportant parts, not to see other parts and to mistake parts for the whole—the result naturally being a generally confused and inexact comprehension of their studies. As an illustration of how children untrained in making mental images of their studies as wholes, fail to appreciate relative values, the lecturer said that were such a problem given as : “At the Chicago stock yards, 20 cattle can be put into one car, how long would

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it take to load 20 cars?" many children would immediately commence figuring.

It would seem, judging from their platform work, as if not a few elocutionists, readers, speakers, ministers, interpreters of literature under any name whatsoever, approach the literature they are to interpret in much the same manner that children of unsynthetical minds approach their studies. Figures to the child suggest ciphering, so immediately he begins to cipher, regardless of the relation of said figures to the main issue of the problem. Likewise, words, especially words descriptive of scenes, actions or emotions, to the reader or speaker suggest doing something—vocally and gesturally—and forthwith he begins to do; to literally, in greater or less degree, re-present whatever is named by the words, regardless of the relation of the parts so named to the motive or spirit of the whole piece of literature.

If tears, moans, thunder, bird-notes or bugle notes are mentioned, the voice takes on a representative coloring, or possibly tries to imitate the exact sound mentioned. If mention is made of

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features of natural scenery, as mountains, clouds, and running brooks, descriptive gestures are employed to show that mountains are topographically high, that clouds are skyward and are perhaps "floating," and to show the motion of running brooks. If directions are named, as east, west, to the right or in front, descriptive gestures definitely inform the audience where these well-known points are located. If any personal action is spoken of, as stooping, turning, rowing, lifting an arm, drawing a sword, or drawing the hand across the forehead, even knocking, or opening a door, again descriptive gestures literalize the action named. If emotions are suggested, directly, as despair, anger, triumph, or, indirectly, as "The poor man's heart was breaking," descriptive gestures serve in the attempt outwardly to present in definite, formal manner, that which is wholly a matter of inner experience and feeling.

Everywhere descriptive gestures are freely used to make vivid and as realistic as possible all objects, scenes, actions and emotions suggested by the words; and this, whether such objects, scenes, actions and emotions have any vital rela-

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tion to the spirit of the literature in which they occur, or are merely incidental to the main theme, and should, therefore, be kept duly subordinate.

It is this failure to recognize the difference between the fundamentals and the "accidentals," so to speak, of different kinds of literature, that makes much of the work of public readers and, though perhaps in a less degree, of public speakers, justly deserve the terms of opprobrium bestowed upon it. People of refinement are prejudiced by the untrue rendering to which this leads against all that bears the name elocution. In their minds elocution is something "affected," "ridiculous," and "distasteful."

A few concrete illustrations observed in the pulpit, on the platform and stage recently—all within the past year—are here given in verification of the foregoing statements regarding the excessive use of descriptive gestures. Nor are these exaggerated cases; similar ones are to be seen in the work of a large majority of readers and speakers to-day.

(1) A prominent teacher of and lecturer on literary interpretation, in a public talk, denounced

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the use of descriptive gestures in narrative. A few minutes later, wishing to emphasize some statement in his talk, he recited a poem about a woman at the theatre. The interpretative form of the poem is that of the dramatic monologue—where one person, the speaker, alone is represented as talking. In order, apparently, to make the relation between himself and the audience more intimate and confidential, the reader sat while reciting; but instead of following up this suggestion and telling the audience directly and simply of the incident that had occurred some time in the past—as one would actually do under similar circumstances in real life—the reader, by descriptive gestures of the head and eyes, located the lady of the story in a box—second tier, to the left—and to that imaginary box instead of to the audience, he addressed nearly all of his attention and words.

(2) An eminent divine in an expository pulpit service on a certain chapter of the Bible, descriptively illustrated “the coming and the going of the wind” by walking back and forth in the pulpit and swinging his arms; “the ebb and

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flow of the sea " by vigorously pushing his arms up and down in front of his body ; " a trembling old man going up into high places " by a stooping of back and knees and a trembling of the arms, and the lifting of one leg after the other several times, to indicate mounting stairs—this for "the high places."

(3) A young lady, a reader of considerable prominence and of much promise, giving a dramatic narrative wherein a man is represented as saying of his sweetheart : " She daintily lifted her skirt and swept from the room," actually lifted her own dress and took two or three steps as if leaving the platform. Had the reader in this particular case been a man, the character presented would not have been made to do such an absurd thing as to burlesque his sweetheart's manner of lifting her dress.

(4) Another young lady reading the lines:

" And there she sat with her great brown eyes.
They wore a troubled look,
And I read the history of her troubled life
As it were in an open book."

spread out her hands in front of her to represent

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the book and looked down as if reading then and there.

(5) A popular actor seated alone on the stage soliloquizing about imaginary children that might be his in years to come, at the conclusion rose from his seat, looked down on the floor as if the children were really there in flesh and blood, and with descriptive gestures waved them away, as he said: "Vanish, children of my fancy."

(6) A teacher of elocution, conspicuous for her public work in literary analysis, during a dramatic recital read the words, "These two men were by nature as far removed from each other as the east from the west," and descriptively outstretched straight from the shoulder, an arm to the right for the east and an arm to the left for the west.

(7) A young man, a teacher of elocution in a college and a graduate of one of the most popular schools of expression in the country, reading a dramatic narrative, told in the third person, past tense, about a rowing contest, imitated—so far as was in his power without actual oars and water—the rowing of an old man, now faster,

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now "easier," as the words indicated during a speech six lines in length.

The following are taken from illustrations published in a magazine chiefly devoted to the interests of readers and speakers. Accompanying the lines cited, are pictures showing what the bodily expression or gestures should be; these pictures the writer here briefly describes.

- (a) "Vassal counts and princes follow where his pennon goes,
Long-descended lords whom the vulture knows,
On whose track the vulture swoops." * * * * *

Picture: A young lady in historic costume with weight on advanced forward foot, body bent somewhat toward that foot, opposite arm lifted high above the head with hand tensely bent to indicate the act of swooping, disdainful expression of the face.

- (b) "My ladies loosed my golden chain."

Picture: Here one hand is raised to neck with finger lightly touching the chain, head is turned indifferently away from audience and droops over shoulder, the better to exhibit said chain.

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The above from Christina G. Rossetti's heroic poem, "A Royal Princess."

- (c) "And she stooped where the cool spring bubbled up,
And filled for him her small tin cup."

—Whittier's "*Maud Muller*."

Picture: A young lady stooping gracefully toward the supposed spring, prettily lifting her Greek drapery with one hand, extending the other outward as if holding a tin cup, and looking, not at the spring nor at the cup, but coquettishly up at the definitely located Judge.

- (d) "All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one as before will chase
His favorite phantom."

Picture for the last phrase: A young lady with weight lightly forward on an advanced foot, body playfully twisted to one side, one arm extended straight in front, the other raised, elbow bent and fingers lightly resting on the forehead, head tipped backward, expression of face—and of the entire figure—joyous abandon.

- (e) "Wraps the drapery of his couch
About him, and lies down to pleasant dreams."

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Picture : A long flowing drapery wrapped artistically around the reader who seems to be simulating the facial expression of either death or sleep, in a very uplifted attitude of body.

The last two illustrations are from Bryant's "Thanatopsis."

Is it any wonder that an educator who loves literature should ironically suggest that some of these would-be "interpreters" pantomime Kant's "Critique of Pure Reason?"

"Bring flowers, pale flowers, o'er the bier to shed."

—*Felicia Hemans' "Bring Flowers."*

An innocent little child, advertised as only six years old, is here made the victim to such artificial—nay, pernicious—training as the following picture suggests :

Picture : The child's head is thrown theatrically back in an oblique direction with one hand pressing against it near the temple, the other hand clenched, arm thrown tensely back and out; an agonized expression on the infantile face.

This little girl is made to pantomime flowers "when they break forth in their glory," when they "speak hope to the fainting heart," when

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they are "nature's offering," and "carrying them to the shrine," to "the captive's lonely cell," to the "festal board," and "to die in the conqueror's way."

"Be Thou my guide;
Bid darkness turn to day."

—"My Faith Looks Up to Thee."

Another child victim, age five years. Here the attempt is made to spectacularize the words "Bid darkness."

Picture: The child's arms are lifted at unequal heights, elbows bent, hands approach shoulders, fingers of one hand are open as if "bidding," startled expression on the baby face as if its owner might be afraid of the darkness she is bidding "turn to day."

Another girl, a little older, is taught to follow such directions as are quoted below in *literalizing* the words in the "Suwannee River,"

"Far, far away."

"Right foot forward, strong; right hand prone, oblique ascending; left hand hanging at left side; head right oblique; eyes looking far away."

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Clearly, here, as with children who are untrained mentally to grasp the whole of a problem or situation, there is lack of appreciation of relative values, hence unimportant details are made conspicuously, sometimes ridiculously, prominent at the expense of the main idea or dominant emotion which is thus subordinated.

In all the instances cited—except the first one—certain words, taken by and for themselves, suggested doing something, therefore, the reader or speaker made, or the teacher caused the uncomprehending child to make, descriptive gestures irrespective of their fidelity to nature or of their relation to the spirit of the whole piece of literature.

Some of the foregoing illustrations are so unpardonably bad, so remote from any possible relation to the literature that they are supposed to illumine, that one would fain pass them by without comment, "let the dead bury its dead," were it not for the undeniable fact that the class of work that they represent is not something obsolete or even nearly so, but is very much alive and in evidence to-day.

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To appreciate the full significance of these illustrations, one must realize that they do not represent merely the work of one certain teacher having false standards of interpretation, but that of several teachers, and that those teachers are only a half dozen out of scores who are teaching still other teachers—as well as thousands of students—equally false standards.

Nor is the evidence of this wrong primary attitude toward the literature they would interpret, confined to the gestural and facial expression of readers and speakers. Fully as much falseness is present in their vocal expression, but it is not so easy to point out definitely in illustration. Inflection, force, pitch, time, emphasis, tone-color, quality of voice, are intangible, illusive expressions—born of a breath and dying with it. Could they be photographed, or phonographed accurately, their reproduction would furnish illustrations of the wrong interpretation of literature as marked as does bodily expression. To a great extent this is inevitable; because expression of body and expression of voice are effects of the same cause.

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It is quite impossible to conceive of a reader's expressing the universality, the meditative solemnity of feeling expressed in the lines from "Thanatopsis" ending with "will chase his favorite phantom" while expressing through the body the joyous freedom that a child might feel if it were chasing a butterfly.

Anyone who loves literature and who appreciates that its richest treasures are only revealed by oral interpretation, can not help feeling the urgent need of some rational guide that shall enable its interpreters to keep their work at least above the realm of burlesque. If this realm of the ridiculous is but "a step from the sublime" in written literature, it is also dangerously near all the higher emotions in their oral interpretation.

It is believed that the interpretative classifications herein presented will enable interpreters, teachers and students readily to determine to what dramatic domain or realm a piece of literature belongs. To know this is to have the key-note to its artistic rendition, and thus to safeguard oneself from unallowable license or restriction in interpretation. Each dramatic domain

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has, as will be shown, its artistic limitations ; if these are transgressed, the oral interpretation of any piece of literature—no matter how noble, sublime or ideal the subject matter—may easily degenerate into burlesque.

Not until the whole of a machine is comprehended can one estimate the relative value of its component parts ; not until the whole of a piece of literature is comprehended—studied and analyzed—from the interpreter's view-point, is one able to estimate the relative dramatic value of any word-picturing that may form its different parts. For example, in Tennyson's "The Charge of the Light Brigade," at the beginning of the second verse are the words, "Forward, the Light Brigade!" These words by themselves seem to be spoken in the first person; they suggest the tone and manner of one giving a direct, confident command. When studied as a part of the whole poem, they are found to be spoken in the third person, to be words of command which are merely repeated by another person, telling of an event—a national disaster—that occurred in some past time. Moreover, their emotional atmosphere

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is far removed from that of courageous, exulting strife; instead, it is mournful, dirge-like. In Christina Rossetti's "A Royal Princess" occur the words, "I, if I perish, perish." As a dramatic expression by itself these words might suggest several different emotional states, according to the imagination of the persons saying them, as fear, sorrow, shrinking, horror or sadness; taken in their dramatic relation to the whole they are expressive of noble, self-abnegation to an heroic cause. In T. B. Aldrich's poem "The Tragedy" occurs the line "'A cheat, a gilded grief!' I said." These words taken by themselves would suggest a tone and manner of denunciation, but the following line, "And my eyes were filled with mist"—as also the remainder of the poem—proves that when they are considered in their relation to the whole poem, their emotional coloring is that of pity, regret, sympathetic heartache. And again, in Browning's "The Patriot," the first two verses, considered by themselves, suggest an emotional coloring quite the opposite to that which they actually have when taken in connection with the whole poem.

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“ It was roses, roses, all the way,
With myrtle mixed in my path like mad:
The house roofs seemed to heave and sway,
The church-spires flamed, such flags they had,
A year ago on this very day.

“The air broke into a mist of bells,
The old walls rocked with the crowd and cries.
Had I said, ‘ Good folk, mere noise repels—
But give me your sun from yonder skies!’
They had answered, ‘ And afterward, what else?’ ”

Certainly, these words have a joyous, jubilant note. And that is the note that interpreters give who do not, by an exercise of the dramatic imagination, grasp the whole picture mentally; albeit, it is an entirely false note when related to the sentiment of the poem as a whole.

II

RIGHT APPROACH TO LITERATURE



It is believed that the great majority of the false and artificial rendering of literature by readers and speakers is due not to a lack of sincerity of purpose, or lack of inherent dramatic ability, or lack of artistic appreciation, but to the fact that as interpreters they have not made the right approach to literature in their initial study of it for oral presentation.

To say that this approach should be through a knowledge of its classification of interpretative forms is only to advocate the same method in the study of oral interpretation of literature that prevails in almost all other branches of education. Arlo Bates says, writing of literature, "The student can no more advance without classification

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than he could climb to a roof without a ladder." The fact that oral interpreters of literature have been trying to climb to heights without this "ladder" of classification may account for their having made, as a profession, so little progress. Possibly, here is to be found the *ultimate reason* why the subject of elocution received no recognition by "The Committee of Ten on Education," some few years ago, and why it is not more highly esteemed popularly, to-day. Literature, the study of all studies of most human interest, is itself in the foremost rank educationally, and probably receives more attention, in a popular sense, than any other art, or any science. And, unquestionably, the highest enjoyment of much literature—especially poetry—can be attained only by *hearing* it, for vital parts of its beauty, of its emotional effects, are rhythm, tone color, melody and other elements that only the voice can reveal. Surely there must be something radically wrong—or wanting—in the way that literature has been studied by oral interpreters; otherwise, loving their work and working with conscientious loyalty and devotion, as many have done, they could not have failed to

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gain a more general recognition of their work. Without interpretative classifications, few will fail of wrong conception, at times, and consequently of confusion in treatment of the various forms that literature presents, interpretatively. Nor does "knowing literature," as that phrase is frequently used, imply a knowledge of these interpretative forms.

One may be a thorough student of literature in many of its phases, its formation, history, growth, of its influence,—social, political, national—of its rhetorical and grammatical forms, of its prose and poetical classifications as regards mechanical form, and of its word technique, and yet, never have given a thought to even its primary, most obvious classifications as regards its oral interpretation.

Lacking such classification to serve as a criterion of taste and judgment, one of three things usually results when a person essays to interpret the various dramatic forms of literature, orally: (1) All literature from plain narrative to the drama will be rendered like verbal print. That is to say, there will be little or no more emo-

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tional coloring given to the words by the voice or body than the cold, lifeless type gives them on the printed page. Type gives the same emotional, or rather non-emotional, value to a problem in algebra that it does to a Shakespearean tragedy. Some people read all literature in much the same manner. Such reading is the oral pronunciation of the printed page but it cannot justly be called *interpretation of literature*, for the primary element that distinguishes literature as literature from all other writing is its emotional element; therefore, the interpreter of literature must in some manner present or suggest this vital element. Or, (2) there will be a tendency to present spectacularly each separate idea. This tendency leads the reader or speaker to actualize by gestures and to elocutionize by voice, scenes, actions, descriptions, emotions, everything that is hinted at by the words; this, oftentimes, while quite ignoring the fundamental thought or emotion of the literature that they so pictorially present in detail. Or, (3) the rendering will be principally imitative; different kinds of literature

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will be treated as one has heard some reader or speaker treat the same pieces or similar ones.

It is plain to be seen that none of these approaches to literature can often result in satisfactory oral interpretation. Of course, there is occasionally a reader who has an intuitive perception of the different dramatic forms that literature presents to the oral interpreter. In these exceptional cases, approximately true interpretation is given even without any well-defined interpretative classification as a criterion. But classification would undoubtedly be an aid even to those readers who are blessed with large intuitive perception of the right and wrong in interpretation. One hears and sees interpreters whose work is excellent in general make occasional conspicuous errors in rendering; errors that could never occur if the reader had criteria which clearly distinguished certain simple, fundamental differences in the interpretative forms of literature, which, in turn, by virtue of their form, necessitate certain corresponding differences of treatment in rendering.

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While it has not seemed difficult to assign selections to their *relative* right classification, under the heads here used, it has often been a question of fine distinctions to say under *exactly which head of two or three of similar significance, interpretatively*, a selection should be placed. Oftentimes a poem seems to partake about equally of the elements that belong to two or three interpretative forms; but in such cases, it will be found that the several classifications under which a selection seemingly might be placed are themselves closely related in dramatic significance. Take for illustration Eugene Field's "Little Boy Blue." Whether this is placed under the head of Contemplative Address, Soliloquy or Narrative Monologue really matters very little; it would be rendered, in any case, virtually the same. But it would matter very materially in the dramatic license allowed in its rendering, if it were placed under the head of Direct Personal Address or Character Monologue. ✓

The various dramatic significance of these different interpretative forms will be briefly considered in the following chapter.

III

PRINCIPLES OF CLASSIFICATION

"It is important to notice that men generally before they can master the materials about them, must do what is expressed in the old saying 'Classify and Conquer' . . . Without classification to begin with, there can be no knowledge, no understanding, no efficient use of the materials which nature furnishes."—*Professor G. L. Raymond in "Genesis of Art Forms."*



THE primary rhetorical forms which are quite universally accepted, namely, oratory, representative discourse and poetry; and the secondary ones of representative discourse, as exposition, argument, description, narration; and those of poetry, as didactic, lyric, epic and dramatic; are founded upon difference in structure, difference in purpose and difference in subject material.

The classification of interpretative forms is founded on differences that inhere in the litera-

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ture, partly because of its rhetorical forms and partly because of its dramatic significance. An important factor that is not significant in written forms has here to be taken into consideration, namely, the relation that the literature—because of its dramatic significance—imposes between itself, the interpreter and his hearers, the audience.

This relation is one of the two dramatic elements—the other is the dominant emotion or thought of the literature—that must determine what the general treatment of any piece of literature shall be in oral expression. Important as this relation is, it seems never to have been presented definitely in any work on reading or elocution. It is remarkable that it should have been so ignored by those who were writing chiefly to promote oral interpretation of literature, for it must be readily conceded that it makes a great difference in the oral treatment of a piece whether it represents the speaker as talking directly to the audience, or to some other person related to the literature, or to himself, or as apostrophizing; whether it represents what is said as happening

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now, or in some past time; whether it represents the speaker as the person chiefly concerned in what is being said or enacted, or as merely relating something that has happened to others; and whether or not it contains words directly quoted.

What the dramatic relation of the interpreter is to the literature and to the audience is indicated in literature by: The person in which it is written; the tense in which it written; the person or persons, or object to which it is addressed; and the presence or absence, in the main composition, of words in the form of either direct or indirect discourse.

Illustrations:

Written in first person, singular:

Nobody looks at the clouds with a love that equals mine;
I know them in their beauty, in the morn or even shine.
I know them, and possess them, my castles in the air,
My palaces, cathedrals, and hanging gardens fair.

Now for many years I cannot endure to read a line of poetry. I have tried to read Shakespeare, and found it so intolerably dull that it nauseated me. . . . If I had to live my life again, I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied would thus have been kept alive through use. The loss of these tastes is a loss of happiness, and probably may be injurious to the intellect, and

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more probably to the moral character, by enfeebling the emotional part of our nature.—*Charles Darwin.*

Written in first person, plural:

In all our schemes for ideal living we fail to be practical, and therefore fail to be moral, if we forget that a certain amount of genuine toil is both necessary and desirable.—*C. Hanford Henderson.*

Written in first person, pronoun not used:

The highest art never photographs life, it *reveals* life. A machine can copy; only a genius can *interpret* the world.—*Edward Howard Griggs.*

Written in third person:

"Joy! joy!" she cried; "my task is done—
The gates are past, and heaven is won!"

—*Thomas Moore.*

The traveller turned his steps towards an inn, which was the best in the place and went at once to the kitchen. The host, hearing the door open and a newcomer enter, said, without raising his eyes from the ranges:

"What will monseieur have?"

"Something to eat and lodging."—*Victor Hugo.*

Written in the present tense:

I pray you, do not turn your head;
And let your hands lie folded, so,
It was a dress like this, wine-red,
That Dante liked so, long ago.

—*Thomas Bailey Aldrich.*

Yet everywhere in prose writing what we call force, energy, vigor, vivacity, brilliancy, are only names for this incidental

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power to stir various emotions. Nowhere, except in purely scientific writing—which is not literature, and admits no literary virtues except clearness—is this effect upon the emotions needless or out of place.—*Professor C. T. Winchester.*

Written in past tense:

"My sister! thou hast found," the Master said,
"Searching for what none finds—that bitter balm
I had to give thee."—*Sir Edward Arnold.*

Mrs. Kemble had, indeed, so much finer a sense of comedy than any one else that she herself knew best, as well as recked least, how she might exhilarate. I remember at the play she often said, "Yes, they're funny; but they don't begin to know how funny they might be."—*Henry James.*

Written as addressed to one person or a body of persons as an audience:

Let one go quietly onward toward what is real and in the end what one is must show. The only answer to unjust criticism is earnest work, the only right response to praise and appreciation is earnest work.—*Edward Howard Griggs.*

The royal feast was done; the king
Sought some new sport to banish care,
And to his jester cried, "Sir Fool,
Kneel now, and make for us a prayer!"
—*Edward Rowland Sill.*

Addressed to one person or a number of persons whose presence is denoted by the form of the literature:

This division includes the drama in all its forms.

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Addressed to one person or more whose presence is *implied* by the words of the speaker:

Oh, sir, she smiled, no doubt,
When'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then.—*Robert Browning.*

Addressed to oneself:

This division includes all forms of soliloquy.

Addressed to Deity or to some abstract quality;

Lord of the Universe! shield us and guide us,
Trusting Thee always, through shadow and sun!
Thou hast united us, who shall divide us?
Keep us, O keep us, the Many in One!

—*Oliver Wendell Holmes.*

O death, (where is thy victory?) O grave, (where is thy sting?)

—*1 Cor. XV., 55v.*

Addressed to some natural element or some concrete object:

Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free,—*Sheridan Knowles.*

O blithe new-comer! I have heard,
I hear thee and rejoice:
O cuckoo! shall I call thee bird?
Or but a wandering voice?—*William Wordsworth.*

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Direct quotation in the main composition:

There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a willful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit,
As who should say, "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing.—*Shakespeare.*

In one of these pauses she recoiled and cried out, for she saw a figure standing in the room. The basin fell to the ground broken, and the water flowed to the feet of Madame Defarge. By strange, stern ways, and through much staining of blood, those feet had come to meet that water.

Madame Defarge looked coldly at her, and said, "The wife of Evremonde; where is she?"

It flashed upon Miss Pross's mind that the doors were all standing open, and would suggest flight. Her first act was to shut them.—*Charles Dickens.*

Indirect quotation in the main composition:

In such neighborhoods the corner drug store is the vital center of information. Mr. Shaw hurried to one in the next block. A communicative clerk was engaged at that moment in coating a batch of aromatic pills by rolling them in fine powder scattered on a glass slab. Did he know anything about the vacant tenement house down the street? Well, yes, he knew all there was to know. About a week ago the police turned out the whole precious menagerie, neck and heels. The keys were at the precinct station. The building belonged to a man named Shaw—a philanthropic freak. The clerk himself had never seen him. He was supposed to be abroad somewhere.—*Thomas Bailey Aldrich.*

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INTERPRETATIVE FORMS CLASSIFIED

ADDRESS	{	I. Direct Personal Address	{	Lecture Political Speech Sermon Oration Address Exclamatory and Imperative Forms
		II. Impersonal Address	{	The Apostrophe Many Lyrics
		III. Exalted Address	{	Impassioned Declaration or Confession or Supplication
		IV. Contemplative Address		
NARRATIVE	{	V. Plain Narrative		
		VI. Dramatic Narrative		
SOLLOQUY	{	VII. Soliloquy		
MONOLOGUE	{	VIII. Narrative Monologue		
		IX. Dramatic Monologue		
		X. Character Monologue		
DRAMA	{	XI. Tragedy		
		XII. Comedy		
		XIII. Melodrama		
		XIV. Farce		
		XV. Burlesque		

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These classifications are based upon the two dramatic elements that must determine what the general treatment of any piece of literature shall be in oral expression ; namely, the dominant thought or emotion of the literature, and the dramatic relation that the literature imposes between itself, the interpreter and the audience.

IV

THE INTERPRETER'S RELATION



IN defining the dramatic relation that the different forms of literature impose between the interpreter and the audience, the terms "objective," "subjective" and *conversationally intimate* will often be used. The terms "objective" and "subjective" have been the cause of much metaphysical discussion by writers treating of the mind's states, but as they are here used they are easily comprehended.

Subjective, objective and *conversationally intimate* are terms used to designate that general character of different interpretative forms which denotes the direction of the mind's attention of the person represented as speaking.

Subjective denotes that the speaker's attention is wholly or chiefly turned inward on his own

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thoughts and feelings, or is directed to the contemplation of abstract themes, or to the analyzation or philosophical consideration of material conditions, things and people.

Objective denotes that the speaker's attention is chiefly turned outward toward life and action, is directed to material conditions, objects and to people, or to his relation to any of these.

Con conversationally intimate is a new term; it is coined because it peculiarly implies a particular kind of objectivity in the speaker's mind. It usually characterizes conversation—either fully expressed as in the drama and dialogue, or conversation implied as in the dramatic monologue. A conversationally intimate attitude of mind suggests a closer, a more sympathetic relationship of the speaker's mind toward the person or persons he is addressing than is ever present in those interpretative forms of literature that are simply objective in character. To express emotional dialogue or emotional monologue in a merely ordinarily objective manner—no matter how much passion may be expressed—is to make it oracular, bombastic or “ready”—anything

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but like the actual words of living men and women swayed by the stress and intensity of feelings aroused by a word, look or act.

(1) Direct Personal Address: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person speaking his own thoughts directly to another person or body of persons. It is expressed in first person; present tense; and may or may not contain words quoted, directly or indirectly. Literature of this interpretative form could always commence with, Mr. Chairman, Fellow Citizens, Ladies and Gentlemen, Friends, or with some person's name in direct address.

Some of the different popular names of literature of this interpretative form are, address, political or legislative speech, lecture, sermon, oration.

All of these are markedly objective in character.

(2) Impersonal Address: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person speaking to some impersonal thing, an element, a condition, an idea, a virtue, or to some

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material environment, or association. It is expressed in first person; in present tense.

According to the order of the thought or emotion, Impersonal Address may be either subjective or objective in character.

(3) Exalted Address: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience, is generally that of a person acting as spokesman for a number of persons, or is that of a person delivering a message of grave importance to a company of which he is one. It is *virtually* always expressed in first person; present tense.

Exalted Address is always more or less objective in character.

(4) Contemplative Address: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person speaking about equally to himself and to another person, or others, or to some object, in a reflective manner. It is expressed in first person; in present tense.

Contemplative address is subjectively objective in character.

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(5) Plain Narrative: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person telling a story to another person or any number of persons. Instead of speaking his own ideas directly, he narrates past events and incidents about himself, or others, or about objects and scenes.

It is expressed, if the story is about the speaker, in first person ; if about others or impersonal things, in third person ; in past tense ; and may, although it seldom does, contain words quoted indirectly. It never contains words quoted directly; when these occur, the interpretative form is not Plain Narrative, but Dramatic Narrative.

Plain Narrative is objective in character although not usually so forceful and energetic as many kinds of direct personal address; its purpose is more to interest and entertain than to effect the hearer's convictions.

Note.—Simple description of scenery, buildings, customs and of existing conditions, where no story is related, might seem to merit individual classification. But as such description is very seldom found entirely disassociated from narration, and as it often occurs for a paragraph or so in *many* of

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the interpretative forms, even the drama, it seems superfluous to give it a form by itself; more especially, as the dramatic relation of the interpreter to it is identical with that in Plain Narrative.

(6) **Dramatic Narrative:** In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person telling a story directly to another person or to any number of persons. It is expressed, if the story is about the speaker, in the first person, if about others or impersonal things, in third person; in past tense; contains words directly quoted; and may or may not contain words indirectly quoted.

Dramatic Narrative is objective in character. .

(7) **Soliloquy:** In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person talking to himself regardless of the presence or absence of others. It is expressed in first person; in present tense; and rarely contains words quoted directly or indirectly.

Monologue: The dictionary distinguishes three types of monologue, each of which requires somewhat different handling in interpretation. These distinctions are:

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(a) "When an actor tells a continuous story in which he is the chief character, referring to others as absent." This type is herein called Narrative Monologue.

(b) "When an actor implies that others are present, leading the audience to imagine what they say by his replies." This type is herein called Dramatic Monologue.

(c) "When an actor assumes the voice and character of several characters successively." This type is herein called Character Monologue.

(8) Narrative Monologue: In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person telling some past event about himself either to the audience or to some imaginary person. It is expressed in first person; usually in past tense; and may or may not contain words quoted directly or indirectly.

Narrative Monologue may be quite objective in character; especially so, when it is not obviously addressed to some imaginary person. When it is so addressed, the relation is more personal; then

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the monologue is conversationally intimate rather than objective in character.

(9) **Dramatic Monologue:** In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person talking to an imaginary person or a number of such persons. It is expressed in first person; in present tense; and often contains words directly quoted and may contain indirect quotations.

Dramatic Monologue is conversationally intimate in character.

(10) **Character Monologue:** In this interpretative form the dramatic relation of the interpreter to the literature and to the audience is that of a person speaking successively as different individuals, either to some imaginary person or persons, or to the audience. It is expressed in first person; in present tense; and frequently contains words quoted indirectly and may contain those quoted directly.

Character Monologue may be objective or conversationally intimate in character.

(11—15) **Drama:** In this interpretative form the dramatic relation of the interpreter to the

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literature and to the audience is that of two or more persons talking to one another—not to the audience but rather for it. It is expressed in first person ; in present tense ; and may or may not contain words quoted directly or indirectly.

Primarily, the Drama is conversationally intimate in character ; in it, however, are to be found examples of all other interpretative forms. Each of these would partake of its own interpretative characteristics, as a soliloquy by one of the characters would be subjective, or, a direct personal address, as to an army, would be objective.

In the five classifications under the drama—Tragedy, Comedy, Melodrama, Farce and Burlesque—the dramatic relation of the interpreter is the same. These classifications are distinguished from each other by the dominant thought and emotion of the literature and the style in which it is treated in composition.

V

GESTURES AND DETERMINING ELEMENTS IN RENDITION



BEFORE giving some suggestions regarding the general treatment in oral expression of the various interpretative forms, it may be well to consider briefly the chief elements that determine what this treatment shall be and, also, to consider somewhat the significance of different kinds of gestures.

GESTURES:

The three kinds of gesture* that relate to the

*There is another class of gestures, namely : Self-Manifestive gestures; but such gestures have no immediate relation to literature. Self-Manifestive gestures are outward signs of the speaker's personal condition irrespective of the thought or emotion embodied in the literature which he is trying to express; these gestures reveal such states as nervousness, fear, intensity, determination or dominance.

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interpretation of literature are Descriptive, Sympathetic and Emotionally-Manifestive gestures.

Descriptive Gestures are those bodily movements that in greater or less degree *literalize* the words spoken by the interpreter or speaker. They are the only kind of gesture that is subject to definite practice, that can be specifically analyzed and taught as "gesture drills," because they are the only gestures that do not have their origin in emotion. They come into being not because the literature arouses a feeling of sympathy in the interpreter, but because the words suggest something to his mind that he can do with his arms, hands, head, feet or whole body.

Many descriptive gestures used by readers are formal, definitive, exact in details, much practised and finely "finished" in execution; the "wrist leads," and the arm and fingers "unfold in succession." One authority* states that the five most important qualities of gesture are: "Grace, Force, Precision, Sequence, and Economy;" that Precision naturally resolves itself into five parts,

*" Practical Elocution," Fulton and Trueblood.

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“the Preparation, the Sweep, the Stroke, the Transition, if there be any, and the Return.”

On the other hand, many public speakers, lecturers, ministers, lawyers, whose proud boast it is that they “have never taken a lesson in elocution, or even given a thought to the making of gestures, that the gestures they make are all *instinctive, natural*,” use a great many descriptive gestures. The difference between those gestures that have been thought out, analyzed in detail and sedulously practised in preparation and those that come “instinctively” without any preparation, is usually in favor of the latter, because they are less mechanical, less distractingly exact in finished details. But both are bad. Instead of helping to present the thought or emotion of the literature, they divert the attention of the auditors from it by their own pictorial effects, and, moreover, they are unnatural, untrue to life.

It may be maintained by some that the question of making many or few gestures is chiefly a question of nationality, of temperament, of different individuals, that one person is more emotional and quickly responsive than another and, there-

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fore, makes ten gestures, perhaps, to the other's one, in daily life. Granted that that is true; even so, it has no bearing upon the subject under immediate consideration, namely, the making of few or many *descriptive gestures*.

To temperament, unquestionably, is due to a large extent the absence or presence of frequent gestures in one's daily expression—(whether temperament should be allowed to so affect an art expression, as in the interpretation of literature, is an open question)—but temperament affects the number of *sympathetic and emotionally-manifestive gestures*, not the number of *descriptive gestures*; the former are the bodily responses to emotional stimuli, whereas, descriptive gestures are the bodily response to mental direction.

Temperament never made anyone,—not even the most volatile nature of Southern Europe, where the people are almost constantly responsive, *sympathetically*, through the body to the words they speak—in daily life by descriptive gestures, literalize the “coming and going of the wind,” the “ebb and flow of the sea,” the “trembling of an old man,” and the “going up into high places” (see

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page 17), unless the person could not speak a language familiar to his auditor and hence was forced to resort to literal pantomime.

A little child might so act out words of description *in play* where he would stimulate the imagination by saying, "Now, I'm the wind," "Now I'm the sea," as children often say, "Get off the track! Here comes the choo-choo train!" and accompany the words with running heavily and puffing like the exhaust valve of a steam engine. Such literalizing by the child in play is exactly the same in kind as is much of the descriptive gesture work done by readers who have studied formal gestures and by public speakers who gesture "instinctively," "naturally."

One of the chief causes of the prevalence of literalizing words by readers and speakers is to be found in the illustration on page 13 regarding school children who commence ciphering at the mention of figures regardless of their relation to the whole problem. Nothing is more essential to true, unaffected speaking and reading than an appreciation of relative values. Doubtless, another cause is the desire—whether recognized

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by himself or not—of the reader or speaker not “to appear stiff,” “to be at ease,” “natural,” on the platform. As constraint is synonymous with stiffness, he tries to break free from any constraint his position might quite naturally induce and so “throws himself freely into his words,” too freely, in fact, for it is without discrimination or any artistic perception of proportion, relative values or unity of expression.

To be at ease and free from constraint and self-consciousness is essential to one's best expression at all times, but judgment, discrimination and good taste are also elements in man's relation and expression to his fellow men.

Descriptive gestures are true to life and, therefore, justifiable in rendering (1) when used for the purpose of intellectual emphasis, as one might say to a little child “Not two but three, see?” holding up three fingers, (2) when used to present the definite shape of an object if it be essential to present it, (3) when used for the purpose of legitimate stage setting, (4) in certain comedy passages where the comedy element is more or less dependent upon the action, and (5) in pantomime.

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When descriptive gestures are elsewhere employed, they are simply burlesque features.

Sympathetic Gestures are those bodily movements that result from an emotional sympathy with some action, condition or description named by the words. They *may suggest* actions, conditions and descriptions named by the words but never describe them; their origin is always an emotion, never an intellectual intent. To illustrate: If, on the words, "He unflinchingly wrote his name in a full, round hand," a reader or speaker should make a gesture indicative of writing in a "full, round hand" that would be describing or literalizing by action the exact *thought* conveyed—a descriptive gesture; if he made an impulsive, free movement of the hand, as if quickly moving it across a sheet of paper, that would be to *suggest* the action named by the words, it would be a response to the emotion aroused by the situation—a gesture of sympathy.

Because sympathetic gestures are always suggestive in their character and never descriptive, details never appear in them and they are never precise or "finished." Because they have their

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origin in the emotion aroused in the reader or speaker by the words, they are always originally spontaneous and are not subject to specific study and practice.

Emotionally-Manifestive Gestures are those bodily responses that result from the emotion aroused in the reader by the literature independently of any reference it may contain to any specific action, condition or description. These gestures never literalize, never suggest any description or action; they reveal emotional states, only. If in the illustration above given "He unflinchingly wrote his name in a full, round hand," the reader's body had involuntarily tensed, or his hand tightly closed, such bodily response would have been an emotionally-manifestive gesture; it would neither have described the writing, nor suggested the reader's sympathy with the action *per se*, but it would have revealed an emotional stress, such as heroic determination or fortitude under some trying circumstances, not pictured forth by the words. Only collateral thinking could supply the stimulus for such order of bodily response.

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The origin of emotionally-manifestive gestures in actual living is in the individual's emotional states; in rendering, it is in the dramatic imagination of the reader.

Delsarte wrote: "Gesture is the language of ellipse." He explained the ellipse as "a hidden meaning whose revelation belongs to gesture." Emotionally-manifestive gestures alone wholly satisfy this definition. Descriptive gestures perform a directly different purpose, namely, to re-present the ideas definitely expressed by the words. Sympathetic gestures suggest that which is named by the words; their emotional coloring is, in a way, revelatory of a meaning otherwise obscure and, therefore, elliptical in its nature—as the word ellipse is used in Delsarte literature. But emotionally-manifestive gestures are purely elliptical. Their office is strictly "the revelation of hidden meanings." These meanings are always emotional in nature; emotionally-manifestive gestures, which are the only gestures that can reveal those meanings, are, clearly, the most subtle and the most significant of all gestures, for, as Professor C. T. Winchester says,

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“the value of any writing is measured very largely by the intensity or power of its emotion;” likewise, the value of its oral interpretation is very largely dependent upon the expression of its emotion.

How many emotional meanings may be hidden in the exclamation “Oh!” This little word of itself may be said generally to signify some degree of surprise for of itself it reveals no other specific emotion; but by the quality of tone in which it is said, or by the emotionally-manifestive gestures that accompany it, it is made to reveal a score of widely different emotions from hatred and fear to pity and love.

It would seem as if Delsarte’s teachings regarding gesture had been much misconstrued by many of the teachers in this country who claim to be his followers; for in their presentation of his principles—in writing, in teaching and in actual personal demonstrations—they dwell principally upon *descriptive gestures*. Whereas, M. L’Abbe Delaumosne, whose “Delsarte System of Oratory” is one of the most authentic books on Delsarte’s work, says: “It is not the word but the

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thought that the gesture must announce." "In portraying the sentiment of love the hand must not be carried to the heart. This is nonsense; it is an oratorical crime." "The repeated extension of the arms denotes but little intelligence." "The expression of the face should make the gesture of the arms forgotten." And further, "A gesture must correspond to every ellipse. For example: 'This medley of glory and gain vexes me.' If we attribute something ignominious or abject to the word *medley*, there is an ellipse in the phrase, because ignominy is implied rather than expressed. Gesture is then necessary here to express the value of the implied adjective, *ignominious*."

Here, as always with emotionally-manifestive gestures, it is not the words themselves but the collateral thinking, the arousal of the dramatic imagination, that causes the bodily response.

GESTURES IN RENDITION.

The rendition of literature that is *objective* in nature is, in general, characterized chiefly by sympathetic gestures; by emotionally-manifestive gestures when it is strongly emotional in a person-

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al sense; descriptive gestures are occasionally permissible for emphasis, definition, stage setting or for comedy effects.

The rendition of literature that is *subjective* in nature is characterized chiefly by emotionally-manifestive gestures; occasionally sympathetic gestures might occur; descriptive ones, never.

The rendition of literature that is *conversationally intimate* in nature is characterized by either emotionally-manifestive or sympathetic gestures, or by both. Descriptive gestures might occur for the same purposes as mentioned above, but the occasion for them would ordinarily be very infrequent.

THE CHIEF ELEMENTS THAT DETERMINE THE GENERAL TREATMENT OF THE DIFFERENT FORMS OF LITERATURE IN ORAL INTERPRETATION ARE :—

(1) The dominant thought or emotion of the literature; (2) its general character—objective, subjective or conversationally intimate; (3) the person in which it is written—first or third; and (4) the time in which it is written—present or past tense.

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(1) In all rendition the primary essential is to present the underlying spirit or motive of the literature; all else is of minor importance to this. Whether a piece of literature is argumentative, expository, persuasive, didactic, heroic, tragic, pathetic, humorous or contemplative depends upon the dominant thought or emotion.

The dominant thought or emotion gives, of course, the atmosphere to the rendition. It determines the difference between a farce and a great tragedy, which are written in the same literary form.

(2) These differences have already been suggested. (Page 45.)

(3) Given two pieces of literature of similar emotional intensity and power, one written in the first person and one in the third person, the former would generally permit of a more dramatic interpretation than would the latter. The signs of the third person when there is dialogue, "he said," or "she replied," or "the gentleman answered," place the interpreter—so far as the audience is concerned—several removes farther from the emotion of the literature than he is

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when the literature is written in the first person; where, virtually, he says to the audience, "This was my own experience," if referring to the past, or, "I think and feel so and so," if speaking in the present tense.

The difference is most marked when the literature written in the first person is also in *present tense*, as a large proportion of writing is that is strongly emotional. The following quotations illustrate this marked difference in treatment :

"Morning, evening, noon and night,
'Praise God !' sang Theocrite."

Here the reader is merely in the position of one telling the audience about the joyous devotion of another person. It would be absurd for the reader to impersonate Theocrite on the words 'Praise God !'

"Gauthier's dwelling-place
God lighten! May his soul find grace!"

In this instance the reader is in the position of a person actually saying that she hopes her trader's soul may be at peace. Naturally, here, as in our daily experience, the speaker is more dramatically alive to his own experiences, especi-

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ally to his emotional states at the present time,—which he tells in the first person—than to those experiences that relate to his neighbor—which he tells in third person.

There are, however, some important exceptions to this difference in the treatment of literature written in the first person and in the third person. Literature that presents the reader as a person telling of a conversation between another person and himself, where the emotional interest is about equal in the two sides of the conversation, is one such exception. Henry C. Bunner's little poem "Candor," is an illustration in point. The first three verses commence, "'I know what you are going to say,' she said;" and end with, "'Now aren't you, honestly?' 'Yes,' I said." In the last verse, the respective position of the speakers is reversed; it commences, "'I know what you are going to say,' I said;" and ends, "'Now aren't you, honestly?' 'Ye-es,' she said."

Another class of exceptions is in literature that presents the reader as telling of a past conversation between another person and himself, where the words of the other person—those

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marked by "he said"—are of much greater importance or emotional intensity than are those that are seemingly spoken by the reader—those marked by "I said."

Indirect Discourse: Another literary form that should here be considered is indirect discourse, i. e., where the words of the speaker are altered, as in "he said he would go." The same thought expressed in direct discourse would be, "he said, 'I will go.'" The indirect form more nearly approaches the form of plain narrative and is, therefore, less dramatic in nature than direct discourse in third person.

(4) As literature written in the first person permits of a more dramatic rendition than does that written in the third person, so does literature written in the present tense permit of a more dramatic rendition than does that written in the past tense. The psychology of this difference is simple. Past emotions can never be re-felt with the same intensity as when they were first experienced. No calling up of antecedent conditions can quite create the original stimuli. A strong emotion comes at first with the stimulus of an unexpected

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feel as intensely to-day about the past event as she felt when it was transpiring.

Violent shocks to the nervous system often make such vital impression upon the "brain stuff" that the mere mention of similar conditions serves to produce results similar—though of less intensity—to those originally produced by the shock.

In this poem, the calling up of the antecedent condition indicated in the lines,

" 'Twas time I should present
The victor's crown, but, . . . there, 'twill last
No long time . . . the old mist again
Blinds me as then it did. How vain!

See! Gismond's at the gate, in talk
With our two boys; I can proceed,"

is but a touch—only a moment of the original intense emotion; the sight of Gismond banishes it, and conscious of her present joyous happiness, she proceeds with her story.

Treatment of Different Persons and Tenses Illustrated by Gestures: In actual experience, if a woman's child were in danger she might frantically clasp her hands and cry, "My child! Save my child!" In the drama—first person, present

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tense—an actress on the stage might do the same thing. In reading the drama, an approximate + degree of emotional expression would be permissible. If the words were, “I clasped my hands and implored the men to save my child”—first person, past tense—there would probably be a sympathetic clasping of the hands, but the action would not be as literal or with as much intensity as when the words were written in the present tense. If the words were, “The woman clasped her hands and implored the men to save her child”—third person, past tense—there might be a sympathetic movement of the hands; possibly they might open outward in a half appealing gesture, but they would not be clasped unless the speaker was very much excited; then the emotion *might* justify clasping them for a moment.

Or, suppose that the idea to be expressed in different persons and tenses is that a young lady puts her hat on and indignantly leaves the room. The words in the first person, present tense, are, “I shall go.” An actress on the stage would actually put on her hat and leave the room. An interpreter giving the same words would show

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This last illustration has been given quite explicitly for the purpose of making clear the fact that it is the *emotional intensity that primarily governs the dramatic expression* of ideas written in much the same form. A child's life endangered is

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a much greater emotional stimulus even when written in third person, past tense, than is the adjusting of one's wearing apparel written in first person, present tense.

It must always be borne in mind that all comparisons of the dramatic significance of different interpretative forms, as of different persons and tenses, presuppose the same or similar inherent degree of emotion, in the various forms compared.

Change of Tenses: When an author changes the tenses in a piece of literature, beginning in the past tense and suddenly speaking in the first tense, or vice versa, it denotes a strong emotional impulse. So strong and compelling is the emotion, in fact, that for the moment, in the speaker's imagination, it makes the past the present.

Illustrations are found in "Self-Dependence," Matthew Arnold (Clark's Handbook). "A Royal Princess," Christina G. Rossetti. "Spain's Last Armada," William Rice (Clark's Handbook). "Aux Italiens," Owen Meredith.

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element that calls for greater discrimination in oral rendition than does direct quotation, for no single element has a wider range of possible dramatic significance. Many readers, however, seem not to appreciate the necessity of fine discrimination here, for their platform work indicates that quotation marks are to them the infallible sign for impersonation. They impersonate to the extent of making a "character part," in reality, of a single sentence of quotation even though it be quite incidental to the narrative. If words from a song are quoted, they sing them (sometimes having a musical accompaniment) albeit there is no more demand—rational or artistic—for so doing than there would be for a person in daily life to sing the words "Home, Sweet Home," in the remark to a friend, "I never was more deeply moved than when I heard Patti sing 'Home, Sweet Home.'" Such treatment is another illustration parallel with the child's ciphering; again it is the vital question of relative values.

The importance of that which is quoted to the whole piece of literature in which it occurs, is

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When the importance of the quoted words is marked, they must be so rendered as to be made duly prominent. Sometimes, as in Dramatic Narrative where the quoted conversation is the principal feature of the story, the quoted words should be treated much the same as the Drama should be treated in a reading—not in acting. This treatment might be called approximate impersonation. The reader approximates the manner in which the words were originally said as nearly as the limitations imposed upon him as a reader, allow. (See paragraph 1, page 73). Quite a near approach to literal impersonation would be allowable where the spirit of the narration is chiefly revealed in the quoted words, as in the "calls" in "Money Musk:" as,

"' Three quarters round your partners swing!'
'Across the set!' The rafters ring."

Such instances, however, are rare and never occur when the narrator is deeply moved. Rarer still, are the instances where the narrator, in a playful mood, reproduces the original key, melody and quality. An exceptional instance of this is found in *implied indirect discourse* in T. B. Al-

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drich's poem, "In an Atelier" where the painter *indirectly* repeats in a bantering way, the words of his model, "You do not understand at all?"

Between these two extremes of treating direct quotations—treating them as indirect discourse, and almost literally reproducing the original key, melody, quality and other speech elements, and sometimes gestural elements also—there are so many intermediate ways of treatment that even to touch upon them briefly would require a more exhaustive analysis than it is the purpose of this book to attempt; hence, only one principal one will be mentioned: namely, where the original melody of the quoted words is reproduced but not the original key and quality. This occurs chiefly in quotations within quotations, as in the Drama and Monologue. Instances of this nature occur where the speaker vividly recalls the time when the words were first spoken and repeats them under the influence of that memory, but at the same time, is moved by a different present emotion; as when Cassius says:

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shock, and unwittingly occupies the "center of the field of consciousness," but, with time, all emotions, all experiences, come to be more and more a part of the "fringe of consciousness" and no matter how vivid the dramatic imagination, they can never be brought back into the absolute "center" they originally occupied. Moreover, in telling past events, there is always mixed with the emotion connected with them, a mental effort—conscious or unconscious—of recalling the details of the event; this in itself necessarily diminishes the emotional element.

For homely illustration: What a difference there would be in the intensity of the expression "O, I am so hungry!" caused by a present aggravated feeling of hunger, and the words "O, I was so hungry!" when relating an incident of a trip to Mexico which occurred several years ago. The words relating to the past event might to-day receive their coloring from a feeling entirely different from the original one; one might to-day see the whole situation in a ludicrous light.

The effect of the influences that have worked upon the speaker's life in the interim between the

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past event and the present time and, also, the *present condition* of the speaker, must always be taken into consideration in the rendition of literature in the past tense.

In Browning's "Count Gismond," the tragic incidents of her girlhood life which the Countess, now a beloved and loving wife and happy mother, narrates to her friend are largely colored by all the joy that has been hers in the intervening years and by her present happiness. To make her words bitter or denunciatory, or to give even so much as a flavor of the theatric to this Dramatic Monologue—which is socially intimate in nature—in its oral interpretation, would be to miss its spirit.

The Countess, to-day in recounting the past, has, in the main, radically different emotions from those she had at the time of the actual occurrence of the events which she recounts. True, the author causes her to call up certain paralyzing antecedent conditions so vividly that even her circulation is affected again *in kind* as it originally was; this is a fine dramatic touch, one easily true to life; nevertheless, the Countess does not

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feel as intensely to-day about the past event as she felt when it was transpiring.

Violent shocks to the nervous system often make such vital impression upon the "brain stuff" that the mere mention of similar conditions serves to produce results similar—though of less intensity—to those originally produced by the shock.

In this poem, the calling up of the antecedent condition indicated in the lines,

" 'Twas time I should present
The victor's crown, but, . . . there, 'twill last
No long time . . . the old mist again
Blinds me as then it did. How vain!

See! Gismond's at the gate, in talk
With our two boys; I can proceed,"

is but a touch—only a moment of the original intense emotion; the sight of Gismond banishes it, and conscious of her present joyous happiness, she proceeds with her story.

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The importance of that which is quoted to the whole piece of literature in which it occurs, is

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one of the chief elements that determine how the quoted words shall be rendered.

When the importance of the quoted words is but trifling, they should be "run in" much as words indirectly quoted are. There would be, virtually, no difference in the way that a reader should say, "He said that he did not know it was so late," and "He said, 'I did not know it was so late.'" There are two other times when direct quotations are treated in much the same manner:

(1) When the emotion expressed in the quoted words is the same as that felt by the character quoting them; as, "In a Balcony," where Constance says to Norbert :

"Just that the world may slip from under you—
Just that the world may cry, 'So much for him—
The man predestined to a heap of crowns:
There goes his chance of winning one, at least!'"

(2) When the quoted words are non-emotional, so to speak, as, "Dr. Hale began with some reflections upon the universality of Emersonian ideas in society to-day. 'No matter to what church you may go,' he said, 'you will hear Emerson from the pulpit.'" "

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"But ere we could arrive the point proposed,
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The emotion of Cæsar was fear, that of Cassius in recounting the event, contempt.

An adult repeating the words of a child, but not imitating the child's voice because he is swayed by his own emotions—not the child's—is another illustration where the original melody only would be reproduced, as in Eugene Field's "Little Boy Blue," the heart-stricken father, viewing the toys with which his little one used to play, says:

"Time was when the little toy dog was new,
And the soldier was passing fair;
And that was the time that our Little Boy Blue
Kissed them and put them there.

" 'Now, don't you go till I come,' he said,
'And don't you make any noise!'
So, toddling off to his trundle-bed,
He dreamt of the pretty toys."

One further point should be mentioned in this connection; namely, the attempted vocal impersonation by men of women's voices, and vice versa. When a woman attempts to reproduce a man's voice, she has to sacrifice quality to volume—and even then, she fails lamentably. The failure is even more complete when a man attempts to reproduce a woman's voice, for he

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must needs use the falsetto quality than which there is nothing more affected and ludicrous. This most inartistic attempt at literalization is none the less unjustifiable because certain readers of recognized ability have failed to appreciate its absurdity. For a man to present the heroine of a great tragedy speaking in his *unfeminine* falsetto voice is unwittingly to do one of the "acts" of the burlesque stage.

VI

TREATMENT OF INTERPRETATIVE FORMS

[Familiar pieces of literature have principally been chosen for discussion of treatment in rendition; such choice has been made purposely, for we can more easily appreciate distinctions made regarding a piece of literature which we know well than one practically new to us.

References are frequently made to selections contained in "Handbook of Best Selections," S. H. Clark (Charles Scribner's Sons, Publishers); the convenience of students of "The Chautauqua School of Expression" has here been considered as both books will be used as text-books in the school.]



DIFFERENT pieces of literature of the same general interpretative form, as Dramatic Narrative, cannot be treated in oral rendition as if they had been cast in one mold. The emotional element is always the dominating factor in any oral interpretation, and emotion is ever variable, never being exactly alike in any two instances no matter how similar those instances may seem to be. Because of this emotional fac-

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tor, it is evident that after any piece of literature has been assigned to its rational interpretative class, there will always be the necessity on the part of the student or interpreter for vivid dramatic imagination, and for an exercise of judgment and artistic taste in determining just how it shall be treated as regards many essential points.

In many pieces of literature which are mainly of one interpretative form, are to be found lines and paragraphs of other interpretative forms. Each different form in such cases would be treated in oral rendition, according to its own characteristics, colored by the atmosphere of the main interpretative form.

In Tennyson's "In Memoriam," there are frequent changes of several interpretative forms, first one, then another, and then another, and then back into one of the former ; but through all, there is the same prevailing dominant atmosphere. The interpretative form of the opening is Exalted Address or Speech; it is impassioned supplication. Divisions I. and II. are Contemplative Address; The first verse of Division III. is Impersonal Address—an apostrophe—that easily runs into

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Dramatic Narrative form in the next two verses, and, then, back again into Contemplative Address or Speech.

While many examples of these changes from one interpretative form to another in the same piece of literature—especially in poetry that is subjective in character and at the same time emotionally intense—are to be found, still as compared with the whole body of literature, they are exceptions.

From an interpretative point of view, this interblending of form is not as significant as, at first thought, it might seem to be. This, because the different interpretative forms that an author uses in the expression of one general theme, are almost invariably those forms that demand much the same treatment in oral expression. For instance, in the illustration cited from "In Memoriam;" while the opening form, Exalted Address is more intense than the following form—Contemplative Address or Speech—and then the breaking into apostrophe denotes a new access of emotion, which is again somewhat less in the Dramatic Narrative and Contemplative

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Address forms that follow, all of the forms are *inherently* closely allied to each other with the exception of Dramatic Narrative. That form might be far removed from the others, as it is generally objective in nature; but here, it is plainly subjective and naturally blends with the general atmosphere of the poem, the quoted words not being spoken by a person but by a mental state personified, namely, Sorrow.

Moreover, the help to interpreters and to public speakers to be gained by an appreciation of the different interpretative forms of literature is not dependent upon these *fine distinctions* between forms that are closely akin but upon the recognition of the *general, fundamental distinctions in interpretative forms, and in the method of treating them in oral expression*. Attention is called to these finer distinctions chiefly that the student by being forewarned may be prepared to meet them in his studies for oral interpretation.

DIRECT PERSONAL ADDRESS

The dramatic relation of the speaker or interpreter in this interpretative form is a most natural,

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"Tom Sawyer," I asked him one day if he was born there. With his purely natural but comical drawl he replied: "No—o, I wasn't born there; I was born near Pa-a-ris (Missouri); but when I was fifteen months old I went to Hannibal with my father and mother, and liked it so well that I concluded to make that my home." * * * *

I heard him lecture in the Grass Valley, California, in 1866. It was a wonderful success. I remember how he described the horse he rode. He said he had a great many fine points; and drolly added, "I hung my hat on one of them." He gave a really magnificent description of an eruption of Mauna Loa, and then dropped his audience from the sublime to the ridiculous, by remarking in a tone of greatest relief,— "I'm glad I've got that mountain off my mind."

Soon after my return to the east his first book was published, called "The Celebrated Jumping Frog of Calaveras County." The dedication of the book is worth quoting: "To John Smith whom I have often met in my travels about the world. I believe it is the custom for a person to whom a book is dedicated to buy a copy. If this custom shall be followed in the present instance, a princely affluence is about to burst upon the author."

After this came his "Innocents Abroad" and the world recognized one of the greatest laughter-creators of all time.

From "American Wit and Humor"—Minot Judson Savage.

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This extract is humorous in spirit and colloquial in style. In rendition it should be treated much like spirited conversation—a conversation all on one side.

The words quoted from Mr. Twain regarding the place of his birth are given, of course, for their humor; because this is their sole purpose, they might be given in a different key from the speaker's natural one and with a slowness of enunciation suggestive of a "drawl" but it would savor of the show-off spirit of young children who have just mastered some new feat, *to name* the characteristic drawl and then imitate it. If the speaker desired to give a bit of literal impersonation—for comedy effect—in such an instance as this, he should do so without personal comment on his own work. To say "With his purely natural but comical drawl" and then give it would be like saying to the audience, "See how funny I am!" Moreover, if the speaker should here impersonate Mr. Twain, to be consistent, he would also have to do so in the words quoted about the horse and the mountain. Anything like impersonation on those words would be most

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untrue to life; a person actually telling of such an incident would say the words almost as if they were his own. (See page 77.)

Some speakers would be tempted by the quoted dedication of the book, "To John Smith" and so on, to literalize—to speak as if slowly reading from the printed page and, possibly, to indicate the lines in the book by running the finger of one hand along the palm of the other. Such literalization of so simple and unemotional a fact is never done in real life and, therefore, should not be done even on the stage that "holds the mirror up to nature," much less should it be done on the platform where the office of the reader or speaker is to narrate, to suggest incidents, not to actualize them.

Selections similar to this are excellent practice for developing simplicity coupled with aliveness of expression. These qualities are the great need of those speakers and readers who are either dull and monotonous, or vehement and over-energetic in the rendition of literature whose interpretative form is Direct Personal Address.

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POLITICAL SPEECH :

FELLOW IRISHMEN—It would be the extreme of affectation in me to suggest that I have not some claim to be the leader of this majestic meeting. It would be worse than affectation; it would be drivelling folly, if I were not to feel the awful responsibility to my country and my Creator which the part I have taken in this mighty movement imposes on me. Yes; I feel the tremendous nature of that responsibility. * * * *

I here protest, in the name of my country and in the name of my God, against the unfounded and unjust Union. My proposition to Ireland is that the Union is not binding on her people. It is void in conscience and in principle, and as a matter of constitutional law I attest these facts. Yes, I attest by everything that is sacred, without being profane, the truth of my assertions. * * *

Are we tamely to stand by and allow our dearest interests to be trampled upon? Are we not to ask for redress? Yes, we will ask for that which alone will give us redress—a parliament of our own. And you will have it, too, if you are quiet and orderly, and join with me in my present struggle. [*Loud cheers.*] Your cheers will be conveyed to England. Yes, the majority of this mighty multitude will be taken there. * * * I advise you to obey the law until you have the word of your beloved Queen to tell you that you shall have a Parliament of your own. [*Cheers and loud cries of "So we will !"*] The Queen

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—God bless her!—will yet tell you that you shall have a legislature of your own—three cheers for the Queen! [*Immense cheering.*]

On the 2d of January last I called this Repeal year, and I was laughed at for doing so. Are they laughing now? No: it is now my turn to laugh; and I will now say that in twelve months more we shall have our Parliament again on College Green. And if we have our Parliament again in Dublin, is there, I would ask, a coward amongst you who would not rather die than allow it to be taken away by an Act of Union? [*Loud cries of "No one would ever submit to it!" "We'd rather die!" etc.*] To the last man. [*Cries of "To the last man!"*] Let every man who would not allow the Act of Union to pass hold up his hand. [*An immense forest of hands was shown.*] When the Irish Parliament is again assembled, I will defy any power on earth to take it from us again. Are you all ready to obey me in the course of conduct which I have pointed out to you? [*Cries of "Yes, yes!"*] When I dismiss you to-day, will you not disperse and go peaceably to your homes—[*"Yes, yes, we will!"*—every man, woman, and child?—in the same tranquil manner as you have assembled? [*"Yes, yes!"*] But if I want you again to-morrow, will you not come to Tara Hill? [*"Yes, yes!"*] Remember, I will lead you into no peril. * * *

I believe I am now in a position to announce to you that in twelve months more we shall not be without having an Hurrah! for the Parlia-

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ment on College Green! [*Immense cheering.*] Your shouts are almost enough to call to life those who rest in the grave. * * *

Our movement is the admiration of the world, for no other country can show so much force with so much propriety of conduct. No other country can show a people assembled for the highest national purposes that can actuate a man; can show hundreds of thousands able in strength to carry any battle that ever was fought, and yet separating with the tranquillity of schoolboys. You have stood by me long—stand by me a little longer, and Ireland will again be a nation.

Extracts from "The Repeal of the Union"—Daniel O'Connell.

The dominant spirit here is denunciatory, inciting, vehement; the bodily response would be correspondingly energetic. Gestures, direct, forceful, emphatic, would here be true emotionally manifestive gestures. The same gestures if used by a speaker declaring the mercy and loving kindness of our Heavenly Father would be antithetical to, instead of in correspondence with, the spirit of the words; they would be *self*-manifestive gestures revealing the speaker's dominant desire—the desire to impress—rather than his emotional sympathy with the words uttered.

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greatly from the spirit of address. Tense, strong bodily response should characterize the entire address and such sympathetic and emotionally-manifestive gestures as come spontaneously.

[When gestures are spoken of as coming spontaneously or because of the emotional stimulus, it is always presupposed that the channels of expression in the reader's or speaker's body have been freed and made ready for such response by due psycho-physical training; training that establishes a ready co-ordination between the brain and the body.]

Hurrah ! the foes are moving ! Hark to the
mingled din
Of fife, and steed, and trump, and drum, and
roaring culverin !
The fiery duke is pricking fast across Saint André's plain,
With all the hireling chivalry of Guelders and
Almayne.

—*Thomas B. Macaulay*

Direct Personal Address that commences with an exclamatory word or phrase implies strong emotion from the beginning. Sometimes the first word is climacteric, as "Hurrah !"

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Welcome, welcome, with one voice!
In your welfare we rejoice,
Sons and brothers that have sent,
From isle and cape and continent,
Produce of your field and flood,
Mount and mine and primal wood;
Works of subtle brain and hand,
And splendours of the morning land,
Gifts from every British zone;
Britons, hold your own!

—*Alfred Tennyson.*

Up, up! my friend, and quit your books,
Or surely you'll grow double;
Up, up! my friend, and clear your looks;
Why all this toil and trouble?
The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.
Books! 't is a dull and endless strife;
Come, hear the woodland linnet;
How sweet his music! on my life,
There's more of wisdom in it.

—*William Wordsworth.*

A song, boys, a song!
Life is young yet,
Love has tongue yet;
Why should Life and Love go wrong?
Come, boys, a song!

A song, boys, a song!
Life's at flush still,

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do I dream?" There was a piteous helplessness. Strong men bowed down and wept.

* * * Men were bereaved, and walked for days as if a corpse lay unburied in their dwellings. There was nothing else to think of. They could speak of nothing but that; and yet, of that they could speak only falteringly. All business was laid aside. Pleasure forgot to smile. The city for nearly a week ceased to roar. The great Leviathan lay down, and was still. Even avarice stood still, and greed was strangely moved to generous sympathy and universal sorrow. Rear to his name monuments, found charitable institutions, and write his name above their lintels; but no monument will ever equal the universal, spontaneous, and sublime sorrow that in a moment swept down lines and parties, and covered up animosities, and in an hour brought a divided people into unity of grief and indivisible fellowship of anguish. * * * *

Four years ago, O Illinois, we took from your midst an untried man, and from among the people. We return him to you a mighty conqueror. Not thine any more, but the nation's; not ours, but the world's. Give him place, O ye prairies! * * * Ye winds that move over the mighty places of the west, chant requiem! Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty.

From "The Martyr President," by Henry Ward Beecher.

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This extract from the sermon preached April 15, 1865, from the text found in Deut. 34:1-5, affords an illustration of impassioned Direct Personal Address of a nature at once exalted, personal and universal.

In rendition it requires a dignified, impressive yet simply genuine manner; anything bordering on grandiloquence would be offensive. The apostrophe commencing "Not thine the sorrow, but ours, sainted soul," and ending "to revere truth, fidelity, and goodness," is Impersonal Address of the most elevated order and should be treated accordingly. The quoted words "Am I awake, or do I dream?" would be given as if the speaker himself were asking the question, being deeply moved by a sense of "piteous helplessness." The last paragraph begins with an apostrophe to Lincoln's birth-place, Illinois, and ends in one to "Ye people"—not the people constituting the speaker's immediate hearers but all the people of the world.

The emotion here is so profound, so great in its reach, that it requires large collateral think-

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ing on the part of the interpreter to approximate it in expression. For this reason, selections of this order are especially good practice for those readers and speakers who in their desire "to be natural" are inclined to render all Direct Personal Address and Plain Narrative in a somewhat hurried, colorless manner. What Edgar Allan Poe says of writers is equally true of interpreters: "The author who should be upon all occasions 'merely quiet' must necessarily upon many occasions, be simply silly or stupid, and has no more right to be considered 'easy' or 'natural' than a Cockney exquisite, or than the Sleeping Beauty in the waxworks."

ORATION:

Socrates came speaking, as did Plato and Paul, as did the world's Savior; and, so long as man remains man, preaching will remain, not as a luxury, but as the necessity of man's existence. So far from books doing away with the influence of the voice, they seem rather to increase it. In ages when there were no books, men sat silent in the cell or were dumb by the hearthstone. Now that a new book is published, like "The Memoirs of Tennyson," or "Equality" by Bellamy, or "The Christian," by Caine, these books, instead of ending conversation upon the themes in ques-

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tion, seem rather to open the flood-gates of speech so that a thousand readers break forth into discussion who before were dumb.

So far as moral truth is concerned, the truth is never the full truth until it is organized into the personality, and flashes in the eye or thrills in the voice, or glows in the reason, or guides through sound judgment.

The genius of preaching is truth in personality. Mighty is the written word of God, but the word never conquered until it was made flesh. Truth in the book is crippled. Truth in the intellectual system is a skeleton. Truth in personality is life and power. Always the printed philosophy is less than the speaking philosopher.

Savonarola's arguments were brought together in a solid chain of logic but it has been said that his flaming heart made the chain of logic to be "chain lightning." The printed truth cuts like a sharp edge, the spoken truth burns as well as cuts. Men have indeed been redeemed by the truth in black ink on white paper, but the truth quadruples its force when it is bound up in nerves, muscles and sinews.

From "The Pulpit in Modern Life" by Dr. Newell Dwight Hillis.

This extract from Dr. Hillis' oration is less colloquial, less impassioned, less elevated, than are the three preceding extracts, respectively. Here is given the earnest, dispassionate conclus-

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erature written in the interpretative form of Impersonal Address. Great discrimination and care are required in the rendition of Impersonal Address that it may ring true. Freedom from all trace of affectation and consciousness of self, plus a large experience in the interpreter's own life which shall furnish the materials for the dramatic imagination to work with, alone can give the stamp of genuineness to the rendition of much of the literature of this interpretative form. Especially is this true of the apostrophe.

Because the dramatic relation of the reader to the audience here is, at best, a somewhat forced one, it is well to give selections of this character from the reading desk. The desk acts as a safeguard against too dramatic action; it seems to place the personality of the interpreter farther in the background than it is when he stands, unguarded, directly before the audience.

THE APOSTROPHE :

O ye loud waves ! and O ye forests, high !
And O ye clouds that far above me soared !
Thou rising sun ! thou blue rejoicing sky !
Yea, everything that is and will be free !

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Bear witness for me, wheresoe'er ye be,
With what deep worship I have still adored
The spirit of divinest liberty !

—*Samuel Taylor Coleridge.*

It seems like "elucidating the obvious" to state that there should be no descriptive gestures of location in the rendition of these lines. To make such would be to make a burlesque of the presentation of Coleridge's noble thought. On the other hand, such thoughts will not permit of passivity of bodily expression in the interpreter. There are no "dead words" in an apostrophe, all are alive and require corresponding aliveness in the interpreter's expression—voice and body.

Build thee more stately mansions, O my soul,
As the swift seasons roll !
Leave thy low-vaulted past !
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast
Till thou at length art free,
Leaving thine outgrown shell by life's unresting
sea !

—*Oliver Wendell Holmes.*

Ye crags and peaks, I'm with you once again !
I hold to you the hands you first beheld,
To show they still are free. Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome home again !

—*Sheridan Knowles.*

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Numerous and more extended illustrations of all the various sub-divisions under this head, are to be found in "Modern Eloquence," Vols. I-XV.

Light flows our war of mocking words; and yet,
Behold, with tears mine eyes are wet!
I feel a nameless sadness o'er me roll.
Yes, yes, we know that we can jest,
We know, we know that we can smile!
But there's something in this breast,
To which thy light words bring no rest,
And thy gay smiles no anodyne;
Give me thy hand, and hush awhile,
And turn those limpid eyes on mine,
And let me read there, love! thy inmost soul.

Alas! is even love too weak
To unlock the heart, and let it speak?
Are even lovers powerless to reveal
To one another what indeed they feel?
I knew the mass of men concealed
Their thoughts, for fear that if revealed
They would by other men be met
With blank indifference, or with blame reprov'd;
I knew they lived and moved
Tricked in disguises, alien to the rest
Of men, and alien to themselves—and yet
The same heart beats in every human breast!

But we, my love! doth a like spell benumb
Our hearts, our voices? must we too be dumb?
Ah! well for us, if even we,

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ing them are those that are more common in general experience than are those that call for apostrophic expression; therefore, such lyrics are, in one sense, less difficult than the apostrophe to render with fidelity to life. Another difference between the two forms is that many of the lyrics and some other poems under this head are contemplative, subjective in nature, whereas the apostrophe is usually extremely objective. Although lyrics are usually less difficult for the reader to gain a dramatic conception of than is the apostrophe, they are as a class "hard reading." Even though a story may be told, the lyrical element—the rhythm—must be preserved. To make it colloquial would be to make it unlyrical; and yet, the thought, the emotional element, must not be sacrificed to the movement. Intense emotion, lyrically expressed, requires very delicate treatment. It is only by abandoning himself to vital dramatic thinking and feeling that a reader can hope to touch the spirit of the lyric. Soul states are here revealed. Anything that suggests elocutionizing or literalizing the

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words by descriptive gesture, is without any possible warrant here.

Some of the worst elocutionary sins are committed in the rendition of the lyric. The writer has had the misfortune several times to hear Tennyson's "Break, Break, Break"—which is a subjective moan, as it were, of a desolated heart—given in a declamatory theatric manner—agony spectacularized. And who has not seen a "reciter" indicate by gesture, a bugle held to the lips and heard him give prolonged intonations on the words, "Blow, bugle, blow!" in Tennyson's "Bugle Song?"

Again those six lines that so wonderfully, so simply, state the unsolvable problem of the universe,—

"Flower in the crannied wall,
I pluck you out of the crannies ;—
Hold you here, root and all, in my hand,
Little flower ;—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

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were recently recited by a teacher of literature in a preparatory school in the following manner:

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The reciter seemingly held the little flower in her hand and talked not to the audience, not as if questioning in her own mind, but tenderly to *it* as a mother might talk to a baby in her arms. The purpose of the recital—which was accomplished—seemed to be to let the audience know that the speaker, in imagination, had a flower in her hand.

When the question was put to her, "If you hold the flower in your hand, why do you not also pluck it (by gesture) from the crannied wall?" she replied, "Because, *that* would be too literal; besides, the flower has already been plucked and is now held in the speaker's hand." Upon having her attention called to the *tense of the verbs* in the different lines, she was obliged to admit that the first line indicates that the flower is still growing in the wall, the second, that it is *now* (present tense) plucked, and that not until the third line is it held in the hand.

This is but another illustration of commencing to cipher at the mention of figures, *regardless*.

In the rendition of such lines, the desk should

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Love's ablush still ;
What though cares and curses throng ?
Come, boys, a song !

A song, boys, a song !
Life is gray now,
Love's away now.
We are left to limp along ;
Still, boys, a song !

A song, boys, a song !
Death is here soon,
Death will cheer soon,
Death is nigh, and Love is strong ;
So, boys, a song !
—*"A Song of Life."**—Richard Burton.

Bury the Great Duke
With an empire's lamentation,
Let us bury the Great Duke
To the noise of the mourning of a mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.
—*Alfred Tennyson.*

The whole city, the whole country, is the audience addressed in this last illustration of Direct Personal Address. Only themes that are majestic, sublime, awe-inspiring, and of an uni-

* From "Dumb in June." By permission of the author and the publishers, Lothrop Publishing Company.

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versal spirit, call for the *largeness of thought* that this selection does. In rendition the treatment must be correspondingly elevated: it should be the farthest remove possible from the colloquial style. The general order of emotion in such literature incites only sympathetic gestures as bodily responses; it is too forceful to permit of any literalizing by descriptive gesture, and too universal in its reach to permit of emotionally-manifestive gestures—gestures that directly reveal the emotional state of the speaker.

Further examples of Direct Personal Address are :

Proverbs—where many paragraphs begin with “My son.”

“Hamlet’s Instruction to the Players.”

Mark Antony’s speech in “Julius Cæsar,” commencing, “Friends, Romans, Countrymen.”

King Henry’s address to his army in “King Henry the Fifth,” commencing “Once more unto the breach, dear friends.”

“My Star,”—Robert Browning.

“Lady Geraldine’s Courtship,”—Elizabeth Barrett Browning.

“Apple Blossoms,”—William Wesley Martin (Clark’s Handbook).

“Tears,”—Clarence N. Ousley (Clark’s Handbook).

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"Men of Dartmouth,"—Richard Hovey.

"Up at a Villa—Down in the City,"—Robert Browning.

"The Third of February,"—Alfred Tennyson.

"The Apology,"—Ralph Waldo Emerson.

"Give All to Love,"—Ralph Waldo Emerson.

"Robin Hood,"—John Keats.

IMPERSONAL ADDRESS

The dramatic relation of the speaker or interpreter to the audience in this interpretative form is one that seldom exists in actual life. When emotions similar to those that are found in the literature classified under this head, stir a person in actual life, he talks directly out of his own heart because the stress of the emotion forces expression, but he does not address himself to any person ; rather, he addresses the element, or object—objective or subjective as it may be—to which through his emotion he is sympathetically related. It is seldom that any auditor would be present when a person was moved to Impersonal Address, for the emotions that express themselves through this form are not such as would naturally prevail when one was companioned; they are, rather, the feelings that

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might possess and master one when alone with Nature and under the spell of her charm and mystery. The chief exception to this is when a public speaker turns aside from his general remarks to apostrophize an honored guest.

Infrequent as is Impersonal Address in ordinary daily life, literature gives ample evidence that writers emotionally stimulated over some theme—an idea, association, element, a condition, place, virtue, or over the contemplation of nature, easily break into Impersonal Address; their strong emotion causes them to personify that which arouses it. The same is true with public speakers endowed with the gift of eloquence.

Whenever a speaker breaks away from the natural relation that exists between the audience and himself in Direct Personal Address and expresses himself in Impersonal Address, he becomes in a degree unrelated to his audience, for, in so doing, he seems mentally to turn away from his auditors and to be conscious chiefly of that to which he speaks, even though it be only an abstraction, as virtue. The same, of course, is true in the case of the reader who interprets lit-

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erature written in the interpretative form of Impersonal Address. Great discrimination and care are required in the rendition of Impersonal Address that it may ring true. Freedom from all trace of affectation and consciousness of self, plus a large experience in the interpreter's own life which shall furnish the materials for the dramatic imagination to work with, alone can give the stamp of genuineness to the rendition of much of the literature of this interpretative form. Especially is this true of the apostrophe.

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Blow winds, and crack your cheeks ! rage ! blow !
Yon cataracts and hurricanes, spout
Till you have drenched our steeples, drown'd the
cocks !

You sulphurous and thought-executing fires,
Vaunt couriers to oak-cleaving thunderbolts,
Singe my white head ! And thou, all-shaking
thunder,

Strike flat the thick rotundity of the world !
Crack Nature's moulds, all germens spill at once,
That make ungrateful man !

—*King Lear.*

The extract from "King Lear" is an example of uncontrolled passion. In the rendition of lines where the speaker is clearly mastered by his passion, unnecessary vocal vehemence (rant) and even frenzied, gestural expression would be true to one's *natural expression* under such conditions; it is a question of taste how nearly in such cases, one shall approximate the actual in rendition.

Illustrations of prolonged apostrophes are: Byron's apostrophe to the ocean in "Childe Harold," which continues through six stanzas ; and "The Waltz," by Byron.

LYRICS UNDER IMPERSONAL ADDRESS:

Many lyrics have much the same rhetorical form as the apostrophe, but the emotions pervad-

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ing them are those that are more common in general experience than are those that call for apostrophic expression; therefore, such lyrics are, in one sense, less difficult than the apostrophe to render with fidelity to life. Another difference between the two forms is that many of the lyrics and some other poems under this head are contemplative, subjective in nature, whereas the apostrophe is usually extremely objective. Although lyrics are usually less difficult for the reader to gain a dramatic conception of than is the apostrophe, they are as a class "hard reading." Even though a story may be told, the lyrical element—the rhythm—must be preserved. To make it colloquial would be to make it unlyrical; and yet, the thought, the emotional element, must not be sacrificed to the movement. Intense emotion, lyrically expressed, requires very delicate treatment. It is only by abandoning himself to vital dramatic thinking and feeling that a reader can hope to touch the spirit of the lyric. Soul states are here revealed. Anything that suggests elocutionizing or literalizing the

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be used. The reader must endeavor by his own intense, impersonal expression of voice and face (particularly by that certain indescribable expression of the eyes which comes only when the soul seems to look out from eyes that gaze intently but see not, objectively) to make the hearers become unconscious of his personality, and to think of the deep questioning of the poet's mind.

All prolonged gestures, such as the holding of the flower, make the reader's personality especially prominent; this, because being held, "posed," and unusual—in that they are not such as occur in spontaneous expression—they inevitably become like an obtrusive picture thrust before the vision to distract the attention when the mind desires to be otherwise engaged.

Further examples of this interpretative form are :

"Japanese Lullaby,"—Eugene Field (Clark's Handbook).

"Spring Twilight,"—Edward Rowland Sill (Clark's Handbook).

"Sweet and Low,"—Alfred Tennyson.

"Twinkle, Twinkle, Little Star,"—Jane Taylor.

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EXALTED ADDRESS.

The dramatic relation between the speaker or reader and the audience in this interpretative form is one that exists in actual experience only in times of religious worship, and in the rare instances of a person's making some fervid vow or declaration where the people present are addressed not as an audience proper, but rather as witnesses to such declaration.

Such parts of the Scriptures come under this interpretative form as are in the form of immediate address to Deity, or as are given as His messages. The latter usually are accompanied with what would elsewhere be the distinguishing mark of Dramatic Narrative, that is, the phrase "Thus saith the Lord," or "The Lord spake and said;" but the scriptural literature written thus is, *virtually*, Exalted Address, the phrase, "Thus saith the Lord" merely being used to designate the speaker and not otherwise affecting the significance of the words spoken. (Dramatic Narrative proper, however, is the interpretative form in which a large part of the Scriptures are written.)

In the rendition of literature where there is

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immediate address to Deity, as in praise, thanksgiving, declaration, prayer, confession, supplication, the interpreter does not speak *to* the audience as in Direct Personal Address, nor *for* them as in the Drama, but, instead, he seems to speak *with* the audience: they are included in his declaration, confession or supplication—the one speaking for the many. He must so sympathetically relate himself to his hearers as to seem as if he were giving voice to *their* thoughts and emotions. This cannot be accomplished by ignoring their presence and speaking into indefinite space as some speakers do.

Only genuine devotion and a profound desire to uplift and inspire mankind can establish the spiritual rapport essential to the rendition of literature so fervent, so exalted, so universal as this. Descriptive gestures or any elocutionary devices would be unpardonable here. The deeper, the more elevated the emotion the nearer the voice approaches the monotone and the fewer become the gestures of different bodily members: therefore, in the expression of sublimity which is an emotion that pervades all literature whose in-

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terpretative form is Exalted Address, the expression of the body as a whole and the quality of the voice must outwardly manifest the inner elevation of spirit.

O Thou Eternal One ! whose presence bright
All space doth occupy, all motion guide;
Unchanged through time's all-devastating flight;
Thou only God ! There is no God beside.

Make a joyful noise unto the Lord, all ye lands,
Serve the Lord with gladness:

Come before his presence with singing.

Know you that the Lord he is God:

It is he that hath made us, and we are his;

We are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving,

And into his courts with praise;

Give thanks unto him, and bless his name.

—100th Psalm

O blows that smite! O hurts that pierce
This shrinking heart of mine!

What are ye but the Master's tools,
Forming a work divine?

O hope that crumbles at my feet!

O joy that mocks and flies!

What are ye but the clogs that bind

My spirit from the skies!

Sculptor of souls! I lift to thee

Encumbered heart and hands;

Spare not the chisel, set me free,

However dear the bands.

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How blest, if all these seeming ills,
Which draw my thoughts to Thee,
Should only prove that Thou wilt make
An angel out of me!

The first half of the last illustration is a series of apostrophes, but at the line commencing "Sculptor of souls!" the interpretative form changes to Exalted Address.

Further examples of Exalted Address are:
The Psalms.

"Poland,"—Alfred Tennyson.

"Recessional,"—Rudyard Kipling (Clark's Handbook).

CONTEMPLATIVE ADDRESS

The dramatic relation between the interpreter and the audience in Contemplative Address is a natural one—one that exists in daily social intercourse. The difference between it and that in Direct Personal Address, is that in the latter the speaker is only the speaker, but in Contemplative Address he is an auditor as well; he talks not only to the audience proper, but to his own intellect, his own emotions; he mentally comments as he philosophizes aloud. The element of subjectivity always present in Contemplative Address makes it partake of the nature of the

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Soliloquy as well as of that of Direct Personal Address.

In Direct Personal Address the speaker announces conclusions previously formed. In Contemplative Address the mind is in the *process* of weighing problems, of determining relations, of forming conclusions. Literature of this interpretative form always has a certain serious import, not necessarily sad or solemn but thoughtful, philosophical. It manifestly is not the kind of literature that makes "popular" readings. It is better suited to small gatherings where there is a common intellectual sympathy, or to the class-room, or interpretative recital, or one's own family circle. It is eminently reading-desk literature, or, even, much of it could be read with equal freedom and naturalness when the reader was seated. Such literature does not often cause the "emotional stirrings" that find expression in noticeable bodily responses.*

[**"ALL MENTAL STATES (no matter what their character as regards utility may be) ARE FOLLOWED BY BODILY ACTIVITY OF SOME SORT. They lead to inconspicuous changes in breathing, circulation, general muscular tension, and glandular or other visceral activity, even if they do not lead to conspicuous movements of the muscles of voluntary life. *All* states of mind are *motor* in their consequences."—James' *Psychology*.]

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No descriptive gestures, and very few and inconsequential sympathetic ones are called forth by the mental state that here prevails.

Forenoon and afternoon and night,—Forenoon,
And afternoon and night,—Forenoon, and—what!
The empty song repeats itself. No more?
Yea, that is Life : make this forenoon sublime,
This afternoon a psalm, this night a prayer,
And time is conquered, and thy crown is won.

"Life."—Edward Rowland Sill *

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in nature that is ours;
We have given our hearts away, a sordid boon!
This sea that bears her bosom to the moon;
The winds that will be howling at all hours
And are up-gather'd now like sleeping flowers;
For this, for everything we are out of tune;
It moves us not. Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn,
Have sight of Proteus coming from the sea,
Or hear old Triton blow his wreathed horn.

"The World's Too Much With Us."—William Wordsworth.

* From "Poems," by permission of the publishers, Houghton, Mifflin & Company.

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This is clearly Contemplative Address as far as the exclamation "Great God!" The remainder is in the nature of an impassioned declaration and, therefore, partakes more of the nature of Exalted Address.

The sun, the moon, the stars, the seas, the hills,
and the plains—
Are not these, O Soul, the Vision of Him who
reigns?

Is not the Vision He? tho' He be not that which
He seems?
Dreams are true while they last, and do we not
live in dreams!

Earth, these solid stars, this weight of body and
limb,
Are they not sign and symbol of thy division
from Him?

Dark is the world to thee: thyself art the reason
why;
For is He not all but that which has power to
feel 'I am I?'

Glory about thee, without thee; and thou fulfillest
thy doom
Making Him broken gleams, and a stifled splendour
and gloom.

Speak to Him then for He hears, and Spirit with
Spirit can meet—

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Closer is He than breathing, and nearer than
hands and feet.

God is law, say the wise ; O Soul, and let us re-
joice,
For if He thunder by law, the thunder is yet His
voice.

Law is God, some say : no God at all, says the
fool ;
For all we have power to see is a straight staff
bent in a pool ;

And the ear of man cannot hear, and the eye of
man cannot see ;
But if we could see and hear, this Vision—were
it not He ?

"The Higher Pantheism."—Alfred Tennyson.

Further examples of Contemplative Address
are :

"If We Had the Time,"—Richard Burton.

"Things That Never Die,"—Charles Dickens
(Clark's Handbook).

"Truth at Last,"—Edward Rowland Sill
(Clark's Handbook).

"Fate,"—Susan Marr Spalding (Clark's Hand-
book).

"Oh, May I Join the Choir Invisible,—"George
Eliot (Clark's Handbook).

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"L'envoi,"—Rudyard Kipling.

"A Snow-Song,"—Henry Van Dyke (Clark's Handbook).

"If All the Skies,"—Henry Van Dyke (Clark's Handbook).

"The Sleep,"—Elizabeth Barrett Browning.

"The Chambered Nautilus,"—Oliver Wendell Holmes.

PLAIN NARRATIVE

The dramatic relation between the reader and the audience in Plain Narrative is the same as the common one that exists in daily life when one person tells another some story, or past incident, or describes in a simple, direct manner without quoting any words, something experienced or seen. Much historical writing is of this interpretative form. Some lectures are, in reality, Plain Narrative, being chiefly recitals of past events.

Prose writing under this head is one of the easiest and simplest of styles to interpret orally; the emotional element is not usually intense and the story or description carries by its own inherent interest. Descriptive gestures frequently

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have a legitimate place in the rendition of literature in this interpretative form, either for intellectual emphasis, or to present the definite shape of something named, or for stage setting. Poetry written in this form is more difficult to interpret orally, because of its more intense emotional element, its rhythm, its transpositions, its ellipses, and all other elements "out of the ordinary" style of expression that are comprehended under the term "poetic license."

As the sun's last rays dropped down behind New York City, on March 3, 1789, there was a parting salvo, thirteen guns, from the old fort in the lower part of the city, for the last day of government under the Articles of Confederation. As the first rays of the sun passed over the lower end of Long Island the next morning, there was a salute of eleven guns from the same fort, to proclaim the birth of the first day under the Constitution. Only eleven States had yet come in. * *

Congress met in the city hall, situated at Wall and Broad streets. The hall had been remodelled, with a new front having a row of columns and, in the second story, a balcony. * * *

The question arose how a bill passed by one house should get to the other. The Senate passed a resolution that when a bill had passed the House of Representatives, it should be sent to the

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Senate by the chief clerk. He should come to the Senate and make his presence known. He should advance three paces into the room and make a bow, advance three paces more and make another bow to the chair, and after handing the bill to the president, should retreat in the same fashion. The House said they would do nothing of the sort, that they were just as good as the Senate. And while this important national question was before them the House passed a bill and sent it up by the messenger. And we have been doing business that way ever since. This illustrates what was said by an Englishman, that the Americans often talk of doing foolish things but they do not often do foolish things.

Extract from "The First President," a lecture by Professor Edwin Earle Sparks.

While it would savor decidedly of the burlesque stage for a speaker literally "to suit the action to the word" and "advance three paces and make a bow" and "advance three paces more and make another bow," still such offense in this place would not be as offensive as similar literalizing by descriptive gestures would be in nearly all the other interpretative forms; because of the kinds and degrees of emotional elements dominant in the different forms, and because in this form—as also in Direct Personal Address—the

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dramatic relation between the speaker and the audience is of such an immediate and simple nature that he might naturally at times use descriptive gestures. By no stretch of *interpretative* license can one imagine a speaker naturally making descriptive gestures in Exalted Address.

It had been wild weather, and across the Campagna the clouds were sweeping in sulphurous blue, with a clap of thunder or two, and breaking gleams of sun along the Claudian aqueduct lighting up the infinity of its arches like the bridge of chaos. But the storm finally swept to the north, and the noble outline of the domes of Albano and graceful darkness of its ilex grove against pure streaks of alternate blue and amber, the upper sky gradually flushing through the last fragments of rain-cloud in deep, palpitating azure, half ether and half dew.—*Ruskin*.

“Milly Theale had Boston friends, such as they were, and of recent making; and it was understood that her visit to them—a visit that was not to be meagre—had been undertaken after a series of bereavements, in the interest of the particular peace that New York could not give. It was recognized, liberally enough, that there were many things—perhaps even too many—New York *could* give; but this was felt to make no difference in the constant fact that what you had most to do, under the discipline of life, or of death, was really

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to feel your situation as grave. Boston could help you to that as nothing else could, and it had extended to Milly, by every presumption, some such measure of assistance. She was alone, she was stricken, she was rich, and, in particular, she was strange—a combination in itself of a nature to engage Mrs. Stringham's attention; but it was the strangeness that most determined our good lady's sympathy, convinced as she was that it was much greater than anyone else—anyone but the sole, Susan Stringham—supposed. * * * She (Mrs. Stringham), too, had had her discipline, but it had not made her striking: it had been prosaically usual, though doubtless a decent dose, and had only made her usual to match it—usual, that is, as Boston went. She had lost first her husband, and then her mother, with whom, on her husband's death, she had lived again; so that now, childless, she was but more sharply single than before. * * * She went about her usual Boston business with her usual Boston probity. She wore her "handsome" felt hat, so Tyrolese, yet somewhat, though feathered from the eagle's wing, so truly domestic, with the same straightness and security; she attached her fur boa with the same honest precautions; she preserved her balance on the ice-slopes with the same practical skill: she opened, each evening, her "Transcript" with the same interfusion of suspense and resignation; she attended her almost daily concert with the same expenditure of patience, and the same economy of passion.—*Henry James.*

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The shadows lay along Broadway
 'Twas near the twilight tide,
And slowly there a lady fair
 Was walking in her pride.
Alone walked she; but viewlessly
 Walked spirits at her side.

Peace charm'd the street beneath her feet,
 And Honor charm'd the air;
And all astir looked kind on her
 And called her good as fair—
For all God ever gave to her
 She kept with chary care.

—N. P. Willis.

Further examples of Plain Narrative are :

“The Dying Swan,”—Alfred Tennyson.

“Kubla Khan,”—Samuel Taylor Coleridge.

“The Gardens of Pleasure,”—Olive Schreiner.

“On the Cliff,”—Robert Browning.

In the fourth verse of “On the Cliff,” the tense changes from past to present; the verse ending with an exclamatory line. The interpretative form of the last verse is Contemplative Address.

DRAMATIC NARRATIVE

The primary dramatic relation between the reader and the audience in Dramatic Narrative

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is one common in daily experience; it is identical with that in Plain Narrative, being simply that of one person telling a story or relating some incident to another person or to a number of persons. While this simple, direct relation is characteristic of all narration, in Dramatic Narrative it is sometimes made secondary to another relation that the presence of continued dialogue establishes. When the dialogue constitutes the main part of the selection and the narration merely connects, introduces, or explains,—in short, presents the setting, situations, actions and characters of the dialogue more clearly (serving much the same office as do stage directions in the drama)—the selection is virtually drama as regards its interpretative treatment, albeit its form is that of Dramatic Narrative. Many novels “cut” for readings are of this nature.

Sometimes, on the contrary, selections that by their interpretative form are Dramatic Narrative—all narration that contains direct quotations being classed under this head—are as regards their interpretative treatment virtually Plain Narrative. This is so when the narration itself

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constitutes nearly the whole of the selection, there being only a few quoted words and those having little or no dramatic significance when considered in relation to the whole.

Between these two extreme styles of Dramatic Narrative, there are many others; some containing more dialogue, others less; some where the dialogue is short but of great dramatic significance, or more extended but inconsequential. Each reader in each new selection whose interpretative form is Dramatic Narrative must exercise not only "taste" but *judgment* in determining how these various degrees of *drama in narrative* shall be treated. If the principles of rendering in Chapter V, "Gestures and Determining Elements in Rendition," are kept in mind, many conspicuous errors now frequently present in the work of readers whose work is generally good will be easily avoided.

The nearer Dramatic Narrative approaches the drama in purport, the nearer the reader can justifiably approximate impersonation in his rendition.

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"The birds are going south, Antoine—see—and it is so early!"

"Yes, Angelique, the winter will be long."

There was a pause, and then: "Antoine, I heard a child cry in the night, and I could not sleep."

"It was a devil-bird, my wife; it flies slowly, and the summer is dead."

"Antoine, there was a rushing of wings by my bed before the morn was breaking."

"The wild-geese know their way in the night, Angelique; but they flew by the house and not near thy bed."

"The two black squirrels have gone from the hickory tree."

"They have hidden away with the bears in the earth; for the frost comes, and it is the time of sleep."

"A cold hand was knocking at my heart when I said my *aves* last night, my Antoine."

"The heart of a woman feels many strange things; I cannot answer, my wife."

"Let us go also southward, Antoine, before the great winds and the wild frost come."

"I love thee, Angelique, but I cannot go."

"Is not love greater than all?"

"To keep a pledge is greater."

"Yet if evil come?"

"There is the mine."

"None travels hither; who should find it?"

"He said to me, my wife: 'Antoine, will you stay and watch the mine until I come with the

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birds northward, again?" and I said: 'I will stay, and Angelique will stay; I will watch the mine.' "

"This is for his riches, but for our peril, Antoine."

"Who can say whither a woman's fancy goes? It is full of guessing. It is clouds and darkness to-day, and sunshine—so much—to-morrow. I cannot answer."

"I have a fear; if my husband loved me—"

"There is the mine" he interrupted firmly.

"When my heart aches so—"

"Angelique, there is the mine."

"Ah, my Antoine."

* * * When she once had spoken she said no more, but stayed and builded the heaps of earth about the house, and filled every crevice against the inhospitable Spirit of Winds, and drew her world closer and closer within those two rooms where they should live through many months.

The winter was harsh, but the hearts of the two were strong. They loved; and Love is the parent of endurance, the begetter of courage. And every day, because it seemed his duty, Antoine inspected the Rose-Tree Mine; and every day also, because it seemed her duty, Angelique said many *aves*.—*Gilbert Parker*.

This excerpt from "Antoine and Angelique" is, until the last paragraphs, pure drama in spirit and form (the name of the one speaking simply

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being omitted). It should approach as near to direct impersonation as any reading of a drama of similar emotional intensity would. The narrative that follows would be told directly to the audience; its emotional atmosphere would be sympathetic with that of the preceding dialogue.

The words quoted by Antoine "He said to me, my wife: 'Antoine, will you stay and watch the mine until I come with the birds northward, again' and I said: 'I will stay, and Angelique will stay; I will watch the mine,'" should be given with the approximate, if not, indeed, the actual, original melody of the speakers. Otherwise there should be no suggestion of impersonation.

"You are sick, that's sure,"—they say:

Sick of what?—they disagree.

'Tis the brain,—thinks Dr. A.,

'Tis the heart,—holds Dr. B.,

The liver—my life I'll lay!

The lungs! The lights!

Ah, me!

So ignorant of man's whole

Of bodily organs plain to see—

So sage and certain, frank and free,

About what's under lock and key—

Man's soul!—*Robert Browning.*

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The first verse here is practically drama; "Ah me!" is an ejaculatory remark made by the narrator to himself. The last verse might be considered part of the Dramatic Narrative, or Soliloquy, or even Contemplative Address; however classified, it should be given meditatively.

All day, where the sunlight played on the sea-shore, Life sat. She was waiting; but she could not tell for what. Life sat waiting, till, grown weary, she laid her head upon her knee and fell asleep, waiting still.

Then a keel grated on the sand, and then a step was on the shore—Life awoke and heard it. A hand was laid upon her, and a great shudder passed through her. She looked up, and saw over her the strange, wide eyes of Love—and Life now knew for whom she had sat there waiting.

And Love drew Life up to him.

And of that meeting was born a thing rare and beautiful—Joy, First-Joy was it called: and Love and Life rejoiced exceedingly. Neither whispered it to the other, but deep in its own heart each said, "It shall be ours forever."

Then there came a time—was it after weeks? was it after months? (Love and Life do not measure time)—when the thing was not as it had been. Sometimes the little hands hung weary, and the little eyes looked out heavily across the water.

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* * * * *

And Life and Love dared not look into each other's eyes, dared not say, "What ails our darling?" Each heart whispered to itself, "It is nothing, it is nothing, to-morrow it will laugh out clear." But to-morrow and to-morrow came. They journeyed on, and the child played beside them, but heavily, more heavily.

One day Life and Love lay down to sleep; and when they awoke, it was gone; only, near them, on the grass, sat a little stranger, with wide-open eyes, very soft and very sad. Neither noticed it; but walked apart, weeping bitterly, "Oh, our Joy! our lost Joy! shall we see you no more forever?"

The little soft and sad-eyed stranger slipped a hand into one hand of each, and drew them closer, and Life and Love walked on with it between them. And when Life looked down in anguish, she saw her tears reflected in its soft eyes. And when Love, mad with pain, cried out, "I am weary, I am weary! I can journey no farther. The light is all behind, the dark is all before," a little rosy finger pointed where the sunlight lay upon the hill-sides. Always its large eyes were sad and thoughtful; always the brave little mouth was smiling quietly.

When on the sharp stones Life cut her feet, he wiped the blood upon his garments, and kissed the wounded feet with his little lips.

When they came to the dark ravine where icicles hang from rocks—for Love and Life must

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pass through strange drear places—there, where all is cold, and the snows lie thick, he took their freezing hands and held them against his beating little heart, and warmed them—and softly drew them on and on. * * * He touched them as their Joy had touched them, but his fingers clung more tenderly.

So they wandered on, through the dark lands and the light, always with that little brave smiling one between them.

At last they came where Reflection sits; that strange old woman who has always one elbow on her knee, and her chin in her hand, and who steals light out of the past to shed it on the future.

And Life and Love cried out, "O wise one! tell us: when first we met, a lovely radiant thing belonged to us—gladness without a tear, sunshine without a shade. Oh! how did we sin that we lost it? where shall we go that we may find it?"

And she, the wise old woman, answered, "To have it back, will you give up that which walks beside you now?"

And in agony Love and Life cried, "No!"

"Give up this!" said Life, "When the thorns have pierced me, who will suck the poison out? When my head throbs, who will lay his tiny hands upon it and still the beating? In the cold and the dark, who will warm my freezing heart?"

And Love cried out, "Better let me die! without Joy I can live; without this I cannot. Let me rather die, not lose it!"

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And the wise old woman answered, "O fools and blind! What once you had is that which you have now! When Love and Life first meet, a radiant thing is born without a shade. When the roads begin to roughen, when the shades begin to darken, when the days are hard, and the nights long and cold—then it begins to change. Love and Life *will* not see it, *will* not know it—till one day they start up suddenly, crying, 'O God! O God! we have lost it! Where is it?' They do not understand that they could not carry the laughing thing unchanged into the desert, and the frost, and the snow. They do not know that what walks beside them still is the Joy grown older. The grave, sweet, tender thing—warm in the coldest snows, brave in the dreariest deserts—its name is Sympathy; it is the Perfect Love."—*Olive Schreiner*.

The contrast between this Dramatic Narrative and the preceding ones, is easily apparent: this is far removed from the drama.

In this allegorical selection the narrative is as important as is the dialogue. Only by sympathetic comprehension of the spirit of the piece, only by imagination, changing the symbolic into the actual, can a reader so illumine the author's words that they shall have due human significance in rendition. The quoted words es-

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pecially require subtle, delicate treatment: "It shall be ours forever," and "what ails our darling?" these *whisperings of the heart* are deeply emotional and also extremely subjective in nature. "Neither noticed it; but they walked apart, weeping bitterly, 'Oh, our Joy! our lost Joy! shall we see you no more forever?'" Again this is a subjective cry from the heart: even to suggest actual objective weeping would be to lose the atmosphere of the piece.

The conversation between Love and Life and the wise old woman Reflection—is much the same as one that might take place in daily life between two persons where the subject was some vital personal problem, and one person spoke with the compassionate wisdom born of wide experience, and the other with the impulsiveness of inexperienced youth.

Two gray hawks ride the rising blast;
Dark cloven clouds drive to and fro
By peaks preeminent in snow;
A sounding river rushes past,
So wild, so vortex-like, and vast.

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A lone lodge tops the windy hill;
A tawny maiden, mute and still,
Stands waiting at the river's brink,
As weird and wild as you can think.

A mighty chief is at her feet;
She does not heed him wooing so—
She hears the dark, wild waters flow;
She waits her lover, tall and fleet,
From far gold fields of Idaho,
Beyond the beaming hills of snow.

He comes! The grim chief springs in air—
His brawny arm, his blade is bare,
She turns; she lifts her round, dark hand;
She looks him fairly in the face;
She moves her foot a little pace
And says, with coldness and command,
"There's blood enough in this lorn land.
But see! a test of strength and skill,
Of courage and fierce fortitude;
To breast and wrestle with the rude
And storm-born waters, now I will
Bestow you both. . . . Stand either side!
Take you my left, tall Idaho;
And you, my burly chief, I know
Would choose my right. Now peer you low

Across the waters wild and wide.
See! leaning so this morn, I spied
Red berries dip yon farther side.
See, dipping, dripping in the stream,
Twin boughs of autumn berries gleam!

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"Now, this, brave men, shall be the test :
Plunge in the stream, bear knife in teeth
To cut yon bough for bridal wreath.
Plunge in ! and he who bears him best,
And brings yon ruddy fruit to land
The first shall have both heart and hand."

Then one threw robes with sullen air,
And wound red fox tails in his hair.
But one with face of proud delight
Entwined a crest of snowy white.

She sudden gave
The sign, and each impatient brave
Shot sudden in the sounding wave ;
The startled waters gurgled round,
Their stubborn strokes kept sullen sound.

* * * *

"O splendid, kingly Idaho,
I kiss his lifted crest of snow;
I see him clutch the bended bough!
'Tis cleft ! He turns ! is coming now;
My tall and tawny king, come back !
Come swift, O sweet ! Why falter so ?
Come ! Come ! What thing has crossed your
track ?

I kneel to all the gods I know !
O come, my manly Idaho !

* * * *

O God, he sinks ! He sinks ! Is gone !
His face has perished from my sight !
And did I dream or do I wake ?
Or did I wake and now but dream ?

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And what is this crawls from the stream?
O here is some mad, mad, mistake!
What you! The red fox at my feet?
You first, and failing from a race?
What! you have brought me berries red?
What! you have brought your bride a wreath?
You sly red fox with wrinkled face—
That blade has blood, between your teeth!
Lie still! lie still! till I lean o'er
And clutch your red blade to the shore.
Ha! Ha! Take that! and that! and that!"

Extract from "The Sioux Chief's Daughter."—Joaquin Miller.

This is a hackneyed, old-time elocution piece. Its melodramatic characteristics made it a favorite with readers whose idea of "a good piece for recitation" was one that afforded numerous opportunities for striking effects—things to be *done* with the body and voice. Some literature of superior quality affords such opportunities—Elizabeth Barrett Browning's "Mother and Poet"—as does much of inferior quality.

This particular poem is an interesting study as regards interpretative forms. It is Dramatic Narrative told partly in *present* tense and partly in past tense; it contains extended, direct quotations in which are lines of Direct Personal Ad-

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1. The first form of literature is the story:
The story is a narrative in which the author
tells of the adventures of his heroes.
The story is the most popular form of literature
and is the most easily understood.

2. The second form of literature is the poem:
The poem is a form of literature in which the author
expresses his feelings in a rhythmic and musical
form.

3. The third form of literature is the play:
The play is a form of literature in which the author
presents a story in a dramatic form.
The play is the most popular form of literature
and is the most easily understood.

4. The fourth form of literature is the novel:
The novel is a form of literature in which the author
presents a story in a narrative form.
The novel is the most popular form of literature
and is the most easily understood.

5. The fifth form of literature is the essay:
The essay is a form of literature in which the author
presents a story in a narrative form.
The essay is the most popular form of literature
and is the most easily understood.

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dress, Apostrophe and Soliloquy. A form of such a complex interpretative nature could scarcely fail to contain many temptations for the unwary interpreter.

From the first line there is unusual opportunity for descriptive gestures of magnitude and range. First, the hawks can be pointed out, then that uplifted arm gesture can readily "flow" into a still loftier one to indicate the "dark, cloven clouds," and then the "peaks preeminent in snow," "the river," "the lodge," and "the maiden," can all be literally indicated. Can be? Indeed, they *have been* many times by many elocutionists of no mean natural ability. Moreover, some have attempted to justify such descriptive gestures on the ground that they were gestures of stage setting and therefore necessary for the audience to "get the picture." But even were it a fact—which it is not—that the audience needs to have these various objects that are described by the words, also located, by gesture, how would the scenes following be painted by gestures to make them consistent with this "stage setting?" The poem says, "A mighty

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chief is at her feet." Possibly he could be indicated as being near the place in space where the maiden had been located; and the "far gold fields of Idaho," from which her lover is to come, might also be descriptively located; but, at the beginning of the fourth verse, it is no longer description of scenery and people, but of *action*—actions that have an emotional significance and are of greater dramatic value than any scenic effects in the *present tense*. The expected lover "comes," the "chief springs in air," the maiden "turns," "lifts her round, dark hand," "looks," "moves her foot" and "*says*." Surely, the impossibility of presenting this action as related in any natural way to the previous "stage setting" descriptive gestures, must be acknowledged by every one *who waits for the whole problem to be stated before he commences ciphering*.

To locate by descriptive gestures a scene and the dramatis personæ in some remote imaginary place, and on the next lines to impersonate the characters on the actual stage in front of the audience, is about as far a reach from truth in ren-

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dition as an interpreter can get. The speeches of the Indian maiden—direct quotations—are of first importance in the poem, emotionally and structurally, hence the need of suggestive impersonation in order to present the spirit of the selection. Even so, the reader must keep to his part *as a reader* and not attempt to re-live, to actualize, some of the lines as an actor might do. "Stand either side!" An actor would be justified in definitely indicating the places the two men were to take; a reader must only suggest them by sympathetic gestures.

"See! leaning so this morn," the only gesture permissible to the reader here, are those sympathetic with the *feeling* of the maiden at re-discovering the berries. The pretty wrist-bending gesture that frequently actualizes the "dipping, dripping in the stream," is of course elocutionary excrescence.

"Then one threw robes with sullen air," here the tense changes from present to past. To show how one "wound red fox tails in his hair," and one "entwined a crest of snow white," how the maiden "gave the sign," how "each impatient

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brave shot sudden," how the waters "gurgled round" and their "stubborn strokes," would be simply *doing things*, not interpreting literature.

The last seven verses commencing with "O splendid, kingly Idaho," are again the direct speech of the maiden, addressed now to her lover, now to Deity, occasionally to herself for a line or two, then to the murderous old chief and, at last, again to her lover. Only a rendering close to literal impersonation could present these sudden and violent emotional transitions.

It may seem to some a needless precaution to suggest that no matter how impassioned a reading may be, a reader should never kneel when saying lines similar to "I kneel to all the gods I know!" It is hoped that the enumeration and the reiteration of certain palpable falsities in readers' approach to literature, herein made, may help to make such precautions unnecessary in the near future; but to-day when not only readers young in their profession thus literalize words, but even a widely popular *teacher of teachers of literature and expression* slowly and rhythmically sinks to her knees as she describes a man sinking in

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quick-sand, it would seem that no word can be too explicit that attempts to establish a right, natural relation between the speaker or reader and the literature interpreted, and the audience addressed.

On the lines that are the climax of the Indian maiden's passion,

“Lie still ! lie still ! till I lean o'er
And clutch your red blade to the shore.
Ha ! Ha ! Take that ! and that ! and that !”

the impersonation would be much closer than in her first and less impassioned speech. But even here it must not be too literal ; the clutching of the blade must not be too definite, nor the strokes measured or exact in number.

The action of leaning is spoken of in the two speeches ; in the first, “leaning so this morn”—*description* of a past act which should not be made definite ; in the second, “till I lean o'er”—naming of a passionate action that is immediately to be enacted which would naturally call forth a sympathetic gesture.

Emotionally-manifestive gestures alone would be incited by such strong stimuli as are present

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throughout this long speech where the passion is so intense that it becomes, at times, frenzy—except, of course, where action is implied or described, then the gestures would be sympathetic. Here, where such volcanic feelings burst forth uncontrolled, the expression of the body would be an uninterrupted series of emotionally-manifestive gestures from the beginning to the close.

This selection has been discussed at length because it graphically presents so many illustrations of vital moment in interpretation; also it is hoped that this discussion may influence young interpreters *not to read selections of this order.*

"I'm losted. Could you find me, please ?"
Poor little frightened baby !
The wind had tossed her golden fleece,
The stones had scratched her dimpled knees;
I stooped and lifted her with ease,
And softly whispered, "May be."

"Tell me your name, my little maid,
I can't find you without it."
"My name is Shiney Eyes," she said;
"Yes, but your last ?" She shook her head,
"Up to my house 'ey never said
A single fmg about it."

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"But, dear," I said, "What is your name?"
"Why, didn't you hear me told you—
Dust Shiney Eyes." A bright thought came,
"Yes, when you're good, but when
They have to blame you, little one,
Is't just the same when
Mamma has to scold?"

"My mamma never scolds"—she moans,
A little blush ensuing,
"'Cept when I've been a-frowning stones,
And then she says"—the culprit owns—
"Mehitable Sophia Jones,
What has you been a-doing?"

—"Her Name."

This little poem while largely conversation, is not a near approach to the drama. It is essentially a story, the recounting of a pretty incident connected with a little child. As the main purpose in telling the story is evidently to present the child's charming ingenuousness, the child's melody and, possibly, approximately the key of her voice would be given; also, doubtless, the reader's facial expression would be sympathetically responsive to the child's varied emotion. But such sympathetic impersonation must not extend to the narrative parts of the piece: the narrator's downward glance must not declare to the audience that

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the child is *little* and is near him on the floor, or must the speaker show the audience how he "stooped" and "lifted," or that he afterwards held the child in his arms, as the words clearly indicate that he did.

Further examples of Dramatic Narrative are:

"Aunt Hitty Tarbox" from "Timothy's Quest,"
—Kate Douglas Wiggin.

"Pompey's Ghost,"—Thomas Hood.

"How They Brought the Good News from
Ghent,"—Robert Browning.

"Saul,"—Robert Browning.

"The Last Chance" from "Dolly Dialogues,"—
Anthony Hope.

"A Second Trial,"—Sarah Winter Kellogg
(Clark's Handbook).

"The Secret of Death,"—Sir Edwin Arnold
(Clark's Handbook).

"The Rhyme of the Duchess May,"—Elizabeth
Barrett Browning.

"He and She,"—Sir Edwin Arnold.

"The Last Word,"—Henry Van Dyke.

"Opportunity,"—Edward Rowland Sill.

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"The Fool's Prayer,"—Edward Rowland Sill

"The Ballad of the Oyster Man,"—Oliver Wendell Holmes.

"The Pied Piper of Hamelin,"—Robert Browning.

"The Guerdon,"—Thomas Bailey Aldrich.

"The Lady of Shalott,"—Alfred Tennyson.

"His Mother's Sermon,"—Ian Maclaren (Clark's Handbook).

SOLILOQUY.

In a soliloquy the dramatic relation between the reader and the audience is not an actual one : it is extrinsic, not intrinsic. People in daily life do not commonly soliloquize unless there exists an abnormal mental state. The word "soliloquy" implies the absence of any relation whatever to an audience other than oneself. In soliloquy, then, the speaker is theoretically unrelated to the audience, but such unrelatedness must not be understood to mean that the interpreter loses—or can ever afford to lose—vital sympathy with the audience in even the most subjective soliloquy any more than he can in spirited conversation in the

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drama, where he apparently has no consciousness of the audience. Instead, by saying that the interpreter is unrelated to the audience, is meant that no relation is imposed between them *by virtue of the interpretative form of the literature*; in such cases, the interpreter is in the position of one who talks for the audience rather than to it.

Except for the fact that soliloquy is not addressed to the audience, it is similar in interpretative form to all address, being written in first person, present tense. Literature having these person and tense elements contains the least complicated situations of any literature for the oral interpreter; in its rendition he simply speaks as if he were *talking* now—voicing his own thoughts and feelings—under the environing conditions and the emotional stimuli implied by the literature.

A Soliloquy may be introspective, objective or irrational in its nature. Abstract themes, philosophic *human* problems, and soul experiences, usually furnish the subject matter of soliloquies that are of a pronouncedly introspective nature; people, things, events, material conditions and

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emotional states furnish the subject matter of those objective in nature; and the soliloquy of a person whose mind is distraught is irrational in its nature. Some of the great soliloquies in Shakespeare are of each of these different orders.

Of Hamlet's soliloquies the one commencing "To be or not be" is purely introspective in nature; it is abstracted and wholly unrelated to external environment. The one commencing, "How all occasions do inform against me, and spur my dull revenge! What is man if his chief good and market of his time be but to sleep and feed?" is also introspective, but not so extremely so as the former. The one commencing "Now might I do it pat, now he is praying; and now I'll do't. And so he goes to heaven;" is of a more objective nature. While the one commencing "O, what a rogue and peasant slave am I" is still more objective; albeit, not so objective as King Richard the Third's commencing, "Give me another horse! bind up my wounds." Lady Macbeth's soliloquy commencing, "Out, damned spot! out! I say!" is irrational in its nature. The Por-

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ter's soliloquy in "Macbeth," commencing, "Here's a knocking indeed!" is colloquially objective.

Giovanni. [*Coming from behind the arras.*] All doubt
at last is o'er ! He hath said it out !
Almost I had my dagger in his heart !
Yet sooner than betray, he is gone to death.
[*Wildly.*] I cannot have thee die, my Paolo !
Perhaps even now he drinks: even now the phial
Touches his lips—ah, brother, dash it down !
How much, then, hast thou drunk? not yet enough,
Not yet enough— I know—for death? Which way
Went he—I'll follow him. [*Rushes to door, there
pauses.*] Yet, O my God !
It must be so ! How else ? He is so bound
To her, he cannot fly, he must not stay !
He has gone out upon the only road.
And this is my relief ! O dread relief !
Thus only am I pure of brother's blood !
I must be still while he goes out to die !
And yet be still—while he who is most dear
Drinks poison—yet I must be very still !
From "Paolo and Francesca."—*Stephen Phillips.*

The origin of this soliloquy is not a mental questioning on an universal theme as are many great soliloquies: it issues direct from intense and conflicting passions—passions that border on frenzy. It is primarily objective in nature.

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Tessa. [*After barring the door, goes to glass.*] Now I can play for awhile. [*She puts some bloom on her face.*] Oh, but this bloom is beautiful! And how it makes one's eyes sparkle! Now this red salve for the lips—and that is just what I lacked. My lips are too pale—but now! Where is that pencil? Here. Shall I lengthen my eyebrows, curving them so? No; I will only deepen them. There, then! [*She walks up and down before a glass, then sits dejectedly.*] Yet what is the use of all this? I am never seen, may not stir into the streets. And I want to be seen, and hear music and—

From "Paolo and Francesca."—Stephen Phillips.

This is another soliloquy whose spirit is colloquial.

I wonder what day of the week—
I wonder what month of the year—
Will it be midnight, or morning
And who will bend over my bier?

What a hideous fancy to come
As I wait, at the foot of the stair,
While Lilian gives the last touch
To her robe, or the rose in her hair.

Do I like your new dress—pompadour?
And do I like *you*? On my life,
You are eighteen, and not a day more,
And have not been six years my wife.

Those two rosy boys in the crib
Up-stairs are not ours, to be sure!

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You are just a sweet bride in her bloom,
All sunshine, and snowy, and pure.

As the carriage rolls down the dark street
The little wife laughs and makes cheer—
But I wonder what day of the week,
I wonder what month of the year.

"An Untimely Thought."*—Thomas Bailey Aldrich.

The first verse of this poem is deeply introspective; in the second verse the speaker recognizes his own mental, and comments upon it in relation to his external, surroundings, this is less introspective; in the third and fourth verses the interpretative form directly changes to that of Dramatic Monologue—he no longer speaks to himself but to his wife. In the last two lines of the fifth verse, he again lapses into soliloquy.

NARRATIVE MONOLOGUE

In Narrative Monologue the dramatic relation between the reader and the audience is a blending, as it were, of that which exists in the Drama and in Soliloquy. The more subjective the nature of

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the Narrative Monologue the nearer the relation approaches the indirect or extrinsic relation of the Soliloquy; the more objective its nature, the nearer the relation approaches that which is present in the Drama. The subject matter of the Narrative Monologue always is chiefly about the speaker, either his experiences, objective or subjective, or his thoughts and feelings about conditions, events, objects or other people. Whatever direct quotations occur in this interpretative form, are usually quotations from the speaker's own thoughts, imagination or memory.

A notable difference between Narrative Monologue of a subjective nature and Soliloquy is that the former deals principally with past events, while the latter is the utterance of one's thoughts and feelings as they arrive: when Narrative Monologue is likewise a direct "speaking-out" from one's present life, its nature which is *conversationally intimated* differentiates it from Soliloquy. The treatment of this kind of Narrative Monologue in oral rendition would be the same as that of a prolonged speech of a single character in the Drama.

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The fact that Narrative Monologue of a subjective nature is mainly a recounting—and re-living—of past events has a determining influence on its treatment in oral rendition; in Soliloquy the mental attitude of the reader is usually introspective, in such Narrative Monologue it is chiefly retrospective.

O good painter, tell me true,
Has your hand the cunning to draw
Shapes of things that you never saw?
Ay? Well, here is an order for you.

Woods and cornfields, a little brown,—
The picture must not be over-bright,
Yet all in the golden and gracious light
Of a cloud, when the summer sun is down.
Two little urchins at her knee
You must paint, sir; one like me,
The other with a clearer brow,
And the light of his adventurous eyes
Flashing with boldest enterprise :
At ten years old he went to sea,—
God knoweth if he be living now ;
He sailed in the good ship "Commodore,"—
Nobody ever crossed her track
To bring us news, and she never came back.
Ah, 'tis twenty long years and more
Since that old ship went out of the bay
With my great-hearted brother on her deck.

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* * * * *

At last we stood at our mother's knee.
Do you think, sir, if you try,
You can paint the look of a lie?
If you can, pray have the grace
To put it solely in the face
Of the urchin that is likest me:

* * * * *

You, sir, know

That you on the canvas are to repeat
Things that are fairest, things most sweet,—
Woods and cornfields and mulberry tree,—
The mother,—the lads, with their bird, at her knee:
But, oh, that look of reproachful woe!
High as the heavens your name I'll shout,
If you paint me the picture, and leave that out.

"An Order for a Picture."—Alice Cary.

It will be remembered that the dictionary is the authority for the distinction between the different kinds of monologue herein named, Narrative and Dramatic; that the chief difference between these is that in Narrative Monologue "the actor tells a continuous story in which he is the chief character, referring to others as absent," while in Dramatic Monologue "the actor implies that others are present, leading the audience to imagine what they say by his replies."

In the first verse of the extract from "An Or-

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der for a Picture ” the one word in the last line, “Ay?” would seem to place this selection under the head of Dramatic Monologue, for it clearly indicates that the painter has said that he can paint pictures from description only. This one word, however, indicates the *only* time that the painter speaks; other than this throughout the entire poem he is merely the person to whom the “continuous story ” is told—*this story being about the speaker, others being referred to as absent*, therefore, the poem is *essentially* Narrative Monologue. The omitted portions which are of considerable length are largely description, but description that calls for sympathetic, not descriptive, gestures; emotionally manifestive gestures would be the natural bodily response to the parts that are not description.

It was roses, roses, all the way,

With myrtle mixed in my path like mad:

The house-roofs seemed to heave and sway,

The church-spires flamed, such flags they had,
A year ago on this very day.

The air broke into a mist with bells,

The old walls rocked with the crowd and cries.
Had I said, “Good folk, mere noise repels—

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But give me your sun from yonder skies!"
They had answered "And afterward, what else?"

Alack, it was I who leaped at the sun
To give it my loving friends to keep!
Naught man could do, have I left undone:
And you see my harvest, what I reap
This very day, now a year is run.

There's nobody on the house-tops now—
Just a palsied few at the windows set;
For the best of the sight is, all allow,
At the Shambles' Gate—or, better yet,
By the very scaffold's foot, I trow.

I go in the rain, and, more than needs,
A rope cuts both my wrists behind;
And I think, by the feel, my forehead bleeds,
For they fling, whoever has a mind,
Stones at me for my year's misdeeds.

Thus I entered, and thus I go!
In triumphs, people have dropped down dead.
"Paid by the world, what dost thou owe
Me?"—God might question; now instead,
'Tis God shall repay: I am safer so.

"The Patriot."—Robert Browning.

The first of this poem is subjective in nature, but the line next to the last in the third verse, "And you see my harvest, what I reap" serves to relate the speaker to the audience—real or imagined—as one is not related in Soliloquy.

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In the first three verses the speaker is retrospective, then the tense changes and he speaks of present conditions. Because of this, it would be permissible to approach nearer to impersonation in this piece than is often so in Narrative Monologue.

Quoted words whose emotional quality is complex are always a difficult element in oral rendition : the words at the close of the second verse, "And afterward, what else?" are an illustration in point. To a certain degree, the patriot here recalls the antecedent conditions—the happy conditions that prevailed just a year before—were the remembrance of those conditions the only source of emotional stimulus, the quoted words should suggest only the jubilant generosity of a rejoicing populace; but a greater emotional stimulus than that afforded by the remembrance of that day is the present tragic conditions; and a still further contributory influence to the emotional atmosphere is the patriot's philosophical faith as evidenced in the last verse.

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It once might have been, once only:

We lodged in a street together,
You, a sparrow on the housetop lonely,
I, a lone she-bird of his feather.

Your trade was with sticks and clay,
You thumbed, thrust, patted and polished,
Then laughed, "They will see, some day,
Smith made, and Gibson demolished."

My business was song, song, song;
I chirped, cheeped, trilled, and twittered,
"Kate Brown's on the boards ere long,
And Grisi's existence imbittered!"

I earned no more by a warble
Than you by a sketch in plaster;
You wanted a piece of marble.
I needed a music-master.

We studied hard in our styles,
Chipped each at a crust like Hindoos,
For air, looked out on the tiles,
For fun, watched each other's windows.

You lounged, like a boy of the South,
Cap and blouse—nay, a bit of beard, too;
Or you got it, rubbing your mouth
With fingers the clay adhered to.

And I—soon managed to find
Weak points in the flower-fence facing,
Was forced to put up a blind
And be safe in my corset-lacing.

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No harm ! It was not my fault
If you never turned your eyes tail up
As I shook upon E *in alt.*,
Or ran the chromatic scale up ;

For spring bade the sparrows pair,
And the boys and girls gave guesses,
And stalls in our street looked rare
With bulrush and water-cresses.

Why did not you pinch a flower
In a pellet of clay and fling it ?
Why did not I put a power
Of thanks in a look, or sing it ?

I did look, sharp as a lynx
(And yet the memory rankles)
When models arrived, some minx
Tripped up-stairs, she and her ankles.

But I think I gave you as good !
"That foreign fellow—who can know
How she pays, in a playful mood,
For his tuning her that piano?"

Could you say so, and never say,
"Suppose we join hands and fortunes,
And I fetch her from over the way,
Her, piano, and long tunes and short tunes?"

No, no ; you would not be rash,
Nor I rasher and something over :
You've to settle yet Gibson's hash,
And Grisi yet lives in clover.

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But you meet the Prince at the Board,
I'm queen myself at *bals-pares*,
I've married a rich old lord,
And you're dubbed knight and an R. A.

Each life's unfulfilled, you see;
It hangs still patchy and scrappy;
We have not sighed deep, laughed free,
Starved, feasted, despaired,—been happy.

And nobody calls you a dunce,
And people suppose me clever;
This could but have happened once,
And we missed it, lost it forever.

"Youth and Art."—Robert Browning.

Some interpreters claim that this Narrative Monologue is actually addressed to the man who is "dubbed knight and an R. A.," others maintain that the speaker in a retrospective mood merely voices her heart's confession to the imagined presence of her former artist-neighbor. It is impossible, judging by the *letter of the words*, to say which view is right; but the latter one better accords with the established social code; many women might confess a heart's shipwreck to themselves, but few would make like confession to the man whose failure to declare his love had caused the inner tragedy.

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Such difference in conception would naturally make a marked difference in the oral rendition. The first conception would necessitate more vivacity in the first two-thirds of the poem than would the second—in fact, only a spirit of half-reckless gaiety would warrant direct address of such order; the verse commencing “Could you say so, and never say,” in direct address would be deeply emotional, and the remainder of the poem would doubtless be tinged with bitterness. The second conception would cause the reader to speak throughout in a semi-contemplative manner. The woman’s naturally versatile, joyous, *imaginative* nature is revealed by bright touches here and there, but the atmosphere of the poem as a whole—viewed in this light—is far from being one of gaiety. The reader must not overlook the fact that the sadness expressed in the last two verses was part and parcel of the speaker’s feeling from the first.

Further examples of Narrative Monologue are :

“The Grandmother,”—Alfred Tennyson.

“The Miller’s Daughter,”—Alfred Tennyson.

“Aux Italiens,”—Owen Meredith.

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“The Tragedy,”—Thomas Bailey Aldrich.

“Bertha in the Lane,”—Elizabeth Barrett Browning.

DRAMATIC MONOLOGUE

In Dramatic Monologue the dramatic relation between the reader and the audience is, in reality, that of one person conversing with another for the audience; the conversation being, however, all on one side, as what the person addressed says is implied by the replies of the sole speaker. In the oral rendition of literature of this interpretative form, the audience itself serves as the imaginary silent party in this conversation; therefore, *the dramatic relation between the reader and the audience in Dramatic Monologue is virtually that of one person conversing directly with another*—all the talking being done on one side. This makes the relation a simple, natural one—one that very frequently exists in daily life.

No interpretative form except Character Monologue allows the reader more nearly to approach literal impersonation than does Dramatic Monologue. It is hardly necessary to say that there are Dramatic Monologues and Dramatic Mono-

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logues, some allowing a much nearer approach to the actor's realm than others allow. "The Intelligence Office," by Beatrice Herford, requires almost literal impersonation: that popular little dialect piece, "Mammy's L'il' Boy," is another out and out Dramatic Monologue where the meaning of the lines is largely dependent upon impersonation. A typical good-natured "Mammy" coaxes a little child to her, picks it up in her arms, hushes it to sleep, and then—under difficulties—puts it down, asleep, crooning over it as she does so. Here, by virtue of the nature of the selection and its person and tense, the reader, at the moment of saying the words, is living—not re-living—the action implied in them; not to respond gesturally would be to fail in interpreting the spirit of this piece, as much as would the use of descriptive gestures in Exalted Address.

Don't talk to me of parties, Nan; I really can not go;
When folks are in affliction they don't go out,
you know.
I have a new brown sash, too; it seems a pity—eh?
That such a dreadful trial should have come just
yesterday.

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The play-house blinds are all pulled down as dark
as it can be
It looks so very solemn and so proper, don't you see?
And I have a piece of crape pinned on my dolly's
hat;
Tom says it is ridiculous for only just a cat.
But boys are all so horrid! They always, every one,
Delight in teasing little girls and kitties, "just
for fun."
The way he used to pull her tail—it makes me
angry now—
And seat her up the cherry-tree, to make the
darling "meow!"
I've had her all the summer. One day, away
last spring,
I heard a frightful barking, and I saw the little
thing
In the corner of a fence; 't would have made you
laugh outright
To see how every hair stood out: and how she
tried to fight.
I shoed the dog away, and she jumped upon my
arm;
The pretty creature knew I wouldn't do her any
harm;
I hugged her close, and carried her to mamma,
and she said
She should be my own wee kitty if I'd see that
she was fed.
A cunning little dot she was, with silky, soft
gray fur;

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She'd lie for hours upon my lap, and I could hear
her purr;
And then she'd frolic after when I pulled a string
about,
Or try to catch her tail, or roll a marble in and out.
Such comfort she has been to me I'm sure no one
could tell,
Unless some other little girl who loves her pussy
well.
I've heard about a Maltese cross; but my dear
little kit
Was always sweet and amiable, and never cross
a bit!

But oh, last week I missed her !I hunted all around;
My darling little pussy-cat was nowhere to be
found.
I knelt and whispered softly, when nobody could
see ;
"Take care of little kitty, *please*, and bring her
back to me."

I found her lying yesterday behind the lower shed;
I thought my heart was broken when I found
that she was dead.
Tom promised me another one; but even *he* can
see
No other kitty ever will be just the same to me.

I *can't* go to your party, Nannie. Maccaroons,
you say?
And ice-cream? I know I ought to try and not
give way;

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And I feel it would be doing wrong to disappoint
you so.

Well, if I'm equal to it by to-morrow, I *may go!*
—“*The Dead Kitten.*”

In the oral rendition of this piece, the reader must distinguish between an approximate personation of the little girl and a literalizing of the incidents told by her. In actual experience, even a child making believe the grief of grown-up people and having some real grief of her own at the loss of her pet, would not definitely point out “the corner of the fence,” would not show how she “shooed the dog away,” nor how the cat “jumped upon her arm.”

Yes, child, I know I'm out of tune ;
The light is bad ; the sky is gray :
I paint no more this afternoon,
So lay your royal gear away.
Besides you're moody—chin on hand—
I know not what—not in the vein—
Not like Anne Bullen, sweet and bland :
You sit there smiling in disdain.

Not like Bluff Harry's radiant Queen,
Unconscious of the coming woe,
But rather as she might have been,
Preparing for the headman's blow.

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I see! I've put you in a miff—
Sitting bolt-upright, wrist on wrist.
How *should* you look? Why, dear, as if—
Somehow—as if you'd just been kissed.

—*Thomas Bailey Aldrich.*

These last two verses from the Dramatic Monologue "In an Atelier," afford a good illustration of how descriptive gestures may be legitimately used in the expression of the spirit of raillery, as "chin on hand" and "sitting bolt-upright, wrist on wrist." In actual experience one person bantering another might imitate or even accentuate these positions.

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
That curtain I have drawn for you, but I)
And seemed as they would ask me if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 't was not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps

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Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 't was all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men,—good!
but thanked

Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave
commands;

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Then all smiles stopped together. There she
stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is simple warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!
" *My Last Duchess.*"—Robert Browning.

Further examples of Dramatic Monologue are :

"Count Gismond,"—Robert Browning. [This Dramatic Monologue is largely a narration containing direct quotations. Such parts would be treated in rendition much as Dramatic Narrative, told in first person.]

"Grandma's Attic Treasures,"—Mary D. Brine.

"The Dead Doll,"—"St. Nicholas."

"Chiquita,"—Francis Brete Harte (Clark's Handbook).

"The Florentine Juliet,"—Susan Coolidge.

"Mrs. Tubbs at the Sewing Circle,"—Belle Marshall Locke.

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"Mother and Poet,"—Elizabeth Barrett Browning.

"Andrea Del Sarto,"—Robert Browning.

"The Village Seamstress,"—Mary E. Wilkins.

CHARACTER MONOLOGUE

In Character Monologue the dramatic relation between the speaker or reader and the audience is that of one person talking directly to another ; this, of course, is a simple, natural relation, being the same as in Direct Personal Address. The difficult task for the Character Monologueist is not to maintain a natural relation with his audience, but to get into, and to sustain the *character* that he would assume. To do this literal impersonation is necessary even to the minutest details of voice and manner.

If the speaker or reader exaggerates some mannerism, peculiarity or eccentricity of the character he assumes, his work is one form of burlesque ; of such nature is much of the caricature features of the vaudeville stage. If the speaker or reader "assume the manner and voice of the character or characters" he would present

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with fidelity to the original, his work is legitimate impersonation; some readers have made a specialty of this line of platform entertainment, one well-known woman making quite a reputation by the character portrayal of eminent men—assuming the voice, manner, and similar coats, vests, collars and ties of the men impersonated, and giving extracts from their lectures and sermons. Character Monologue does not, however, belong to legitimate interpretation of literature, therefore it will not be further considered.

DRAMA

In all the subdivisions of the Drama the dramatic relation between the reader and the audience is that of one person talking not *to* but *for* others. Literature of these interpretative forms—Tragedy, Comedy, Melodrama, Farce and Burlesque—is *conversationally intimate* in its nature, but such social sympathy is between the reader and some imaginary person or persons on the stage, and not between himself and the audience.

While the Drama as a whole is conversationally

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intimate in its nature, in it are to be found nearly if not quite all of the other interpretative forms, as an address to an army or populace, Direct Personal Address; an apostrophe, Impersonal Address; a prayer, Exalted Address; a story, Plain or Dramatic Narrative, and many Soliloquies. Each of these interpretative forms should in oral rendition have its own characteristic treatment, duly related and subordinated to the drama as a whole.

In no interpretative form of literature is there such *present* stress of passion, such intensity and such variation of thought, such immediate dramatic action, such a presentation of life here and now, as in the Drama. In its oral rendition all this vividness and variety of thought, emotion and action must be presented as nearly true to life as possible; the reader has certain limitations imposed upon him by virtue of his position as a *reader* that he cannot transcend. The actor *does* many things which the reader at most can only suggest. Othello actually kills Desdemona, in seeming, on the stage; the reader can only reveal by his expression the blind rage and jealousy that

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prompt this act, and, possibly, by sympathetic gestures *suggest* the act, but should he attempt to literalize it by descriptive gesture his interpretative work would be absurd.

In the Drama, as in daily life when people are swayed by emotion or are temperamentally or *habitually* responsive and alive, emotionally manifestive gesture are quite numerous and often wonderfully significant, while descriptive gestures are extremely rare.

It is impossible within the compass of this book to give such illustrative selections of the sub-divisions of the Drama as would be at all comprehensive or satisfactory, so none are given; moreover, the general familiarity of the reading world with the great dramas make such illustrations unnecessary.

The writer would further add a word from her own experience with pupils regarding this interpretative form. Experience has proven that some people who are inclined to be oracular, stilted, to declaim rather than talk in other interpretative forms of literature, sometimes quickly lose that falseness of expression and become easily natural and sincere when they commence interpreting

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the drama; they seem readily to grasp its conversationally intimate character and through the dramatic imagination to make the thoughts and feelings of the different characters, approximately at least, their own.

In concluding this presentation of interpretative forms of literature, the writer would add one word of caution regarding the use of interpretative classifications. She would hesitate to do this—the purport of the caution is so seemingly self-evident—were there not in the Delsarte criteria of expression such a notable illustration of how the primary purpose of a classification may be mistaken by the very ones who adopt and make use of it.

Since the introduction of the Delsarte System of Expression into this country, some thirty years ago, its detailed criteria of the expression of the different bodily agents have been taught—not occasionally, but quite universally—by teachers of elocution and expression as *expression itself*. The means to an end have been mistaken for the end. The standards of measurements of man's mental and emotional states have been taught as

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technical drills for the representation of the states themselves. As a result, much of the study for oral interpretation of literature has come to be chiefly a study of the detailed forms of bodily expression; whereas, it should be, primarily, an effort to stimulate and develop the dramatic imagination, to gain the power to relate oneself sympathetically to the emotions embodied in the literature to be interpreted—emotions which are the sources of all outward expressions from which criteria are made.

The caution, then, is, do not mistake the ability to classify literature interpretatively for the ability to interpret it orally. Gaining knowledge of the interpretative forms of literature does not denote any direct increase in one's dramatic ability *per se*; it does not directly increase one's power to express, orally, for it does not give better bodily response, better quality of voice, better inflections, tone-color, melody or emphasis. Such knowledge does enable one *rationaly to use* the dramatic power that he possesses and, indirectly, it leads to increase of his dramatic power by putting him in the attitude toward different pieces of literature

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to see their true artistic possibilities in rendering. It is obvious that to be able readily to recognize the interpretative form of any piece of literature, will do much to insure an intelligent rendering of the same, but it must not be forgotten that *fixed forms* can never do away with the necessity of bringing into exercise all of one's reason, judgment and artistic sensibility in the rendition of any piece of literature.

VII

READING IN PUBLIC SCHOOLS



WHILE this book is intended especially for public speakers and readers, and for teachers and students of literature, elocution and expression, the *idea that it presents* is equally practical for the teaching of reading in the different grades of the public schools.

Obviously, no attempt should be made to teach classifications of the interpretative forms of literature *as classifications* to young children, but they should be led to a *natural* approach to the selections in their reading books from the lower grades up to the time that they commence the study of literature as such; then, they should be taught to distinguish the significance of the different interpretative forms as they meet them and, in general, the rational and artistic treatment of each in oral rendition. Were such teaching of the oral inter-

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pretation of literature to prevail in our schools, a radical change would take place in the public estimate of the educational value of elocution. Moreover, such advancement in the teaching of literature in the public school would ultimately be of the greatest benefit to professional readers and teachers of elocution and expression. Those who *interpret* literature would receive greater appreciation, and those who burlesque noble literature by their *self*-presentation in voice and gesture would be compelled to change their standards—or their profession. When general audiences know *why* a reading is good or bad, they will refuse to accept that which is fundamentally false and pernicious.

The public school, unquestionably, is the place to commence any movement for improvement in the general status of the oral interpretation of literature. It is here that wrong conceptions regarding the educational and social value of, and the intellectual and aesthetic pleasure obtainable from, the oral interpretation of literature are principally formed; it is here that many people form a prejudice against “read-

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ing aloud" which they never overcome in after years. Such prejudice against, or indifference to, literature in the young simply means that this most *human* of all subjects has not been presented to them in an attractive, *live* way. Children are instinctively sympathetic with stories, adventures, investigations, explorations, inventions, historical happenings, nature's marvels, with all the wealth that literature contains, provided that the subject matter is not beyond their powers of comprehension and that the *manner* in which it is presented is such as to hold their interest. As the average reading lesson is unmeaningly droned or rattled off by the average boy or girl in the public school, who stands facing the wall with his or her back to the fellow students, and who reads *into* rather than *from* the book, it is no wonder that little or no enthusiasm is aroused either in the reader or in the hearers, and that students early come to have a contemptuous regard for the reading class, escaping from it at the earliest date allowable.

From the first attempt to read in school, children should be taught that good reading is

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good talking ; that one always reads to somebody just as one always talks to somebody ; and, further, that a boy or girl looks at the person or persons to whom he or she speaks. To make the relation between the child who is reading and the children who are listening a *natural* one, the one reading should *from the first lesson face the class*; this one thing would do much to overcome self-consciousness on "Rhetorical Day" and on all occasions of speaking in public in future years. Even when a little child has to spell out "T-h-e b-o-y h-a-s a d-o-g," he should be taught that *that* is only finding out what he is going to read, that it is preparing his lesson, and that the *reading* is when he looks up from the book and tells his class-mates "The boy has a dog."

Without mentioning classification to children they could easily be led to distinguish at a glance the main differences in such interpretative forms as are commonly found in Second, Third and Fourth Grade Readers.

[Dramatic Narrative and Direct Personal Address are the two interpretative forms most used in reading books for young children. One of the Third Readers widely used to-day contains thirty-five selections in the form of Dramatic Narrative, twenty-eight in that of Direct Personal Address, one in that

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of Impersonal Address and one in that of the Drama. A following of the Socratic method on the part of the teacher would be productive of marked results in a very short time. First, though, the teachers must themselves appreciate these differences and must know, in a general way at least, how the various interpretative forms should be treated in oral rendition. With teachers thus prepared and in sympathy with the work, the rest would be comparatively easy.]

1. On the day that Benjamin Franklin was seven years old, his mother and brothers gave him a few pennies.

"What shall I do with these coppers, mother?" he said. "Shall I keep them in my pocket?"

2. "You may spend them for something that you like," said his mother.

"And may I have more when these are gone?" he asked.

"The Story of a Whistle."—Baldwin's Third Year Reader.

The above extract is Dramatic Narrative. To establish the right relation between the reader, the literature and the audience—the reader's classmates—the teacher should question something as follows: "Carl, what are you going to tell us to-day? Are you going to describe how something is made, or how something grows, or how some animal or insect lives, or are you going to tell us what *you* think about something, or are you going to tell us a story about something

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that happened a long time ago?" Carl and all the other children would immediately give the right answer, "A story." "All right, it is to be a story. Is it a story just *about* things and *about* people, or do the people talk, also?" These questions would lead the child to discern quickly the kind of piece with which he had to deal; when the direct quotations are reached, the teacher should help the child to maintain a right interpretative relation by asking, "Who is talking? Are you or is some one else? If you are, talk to us in your own way: if some one else is, then tell us what he says just as you would tell us that your chum Charlie, said so and so." Thus the child is led to distinguish between literature written in the first person and that written in the third person, and, moreover, is led to interpret each in the right spirit *from his own experience*. Questions such as, "When did this happen? Is it happening now, or did it happen last week or perhaps years ago?" would soon develop in the child an appreciation of the difference between literature written in the present tense and that written in the past tense. With very little guid-



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ing of *the right sort* by the teacher, even quite young children would differentiate correctly between these tenses in reading: they are naturally dramatic and almost instinctively give the right interpretation to lines which they understand and in which they are interested.

This is the way the morning dawns:
 Rosy tints on flowers and trees,
 Winds that wake the birds and bees,
 Dewdrops on the fields and lawns—
This is the way the morning dawns.

"A Summer Day."—Baldwin's Third Grade Reader.

The above extract is Plain Narrative in poetry. Poetry even when it deals with well-known subjects is a little more difficult for young children to comprehend than is prose because its style of expression is unfamiliar to them. Similar questions to those asked in the previous extract might not immediately bring the correct answer. If not, then the teacher's tact and ingenuity should be brought into play; by the *right* question, the child can invariably be led to discover for himself what relation the literature imposes upon him as a reader.

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1. There are a great many kinds of ants—so many that I will not try to name them. In some ways they are like bees. They live together and work together, just as bees do. But they never make honey, and they do not build cells.

"Ants and Their Ways."—Baldwin's Third Grade Reader.

This extract is Direct Personal Address. The right questions would quickly lead a child to see that he or she was talking out direct from him or her self; thus the right primary relation between the reader, the literature and the audience would be established.

Children could also be led to recognize and to express, at least approximately, the emotional atmosphere of selections by such questions as, "Is what you are telling us serious? Or, is it funny? Or, is it sad? Or, is it very much in earnest, just as you are when you say something to which you want everybody to listen?"

If it should be objected that children do not sufficiently comprehend their reading lessons to understand such order of questions as are here suggested, the answer is that they should then be given such lessons as they can grasp. To require

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children to *say words* the purport of which they do not understand, nor their dramatic significance, is one of the surest ways to create a distaste for "reading aloud."

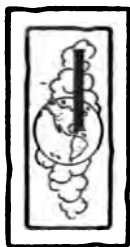
VIII

MAKING AN ORATOR

BY STEPHEN CRANE

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N the school at Whilomville it was the habit, when children had progressed to a certain class, to have them devote Friday afternoon to what was called elocution. This was in the piteously ignorant belief that orators were thus made. By process of school law, unfortunate boys and girls were dragged up to address their fellow-scholars in the literature of the mid-century. Probably the children who were most capable of expressing themselves, the children who were most sensitive to the power of speech, suffered the most wrong. Little block-heads who could learn eight lines of conventional

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poetry, and could get up and spin it rapidly at their classmates, did not undergo a single pang. The plan operated mainly to agonize many children permanently against arising to speak their thought to fellow-creatures.

Jimmie Trescott had an idea that by exhibition of undue ignorance he could escape from being promoted into the first class room which exacted such penalty from its inmates. He preferred to dwell in a less classic shade rather than venture into a domain where he was obliged to perform a certain duty which struck him as being worse than death. However, willi-nilly, he was somehow sent ahead into the place of torture.

Every Friday at least ten of the little children had to mount the stage beside the teacher's desk and babble something which none of them understood. This was to make them orators. If it had been ordered that they should croak like frogs, it would have advanced most of them just as far towards oratory.

Alphabetically Jimmie Trescott was near the end of the list of victims, but his time was none the less inevitable. "Tanner, Timmens, Trass,

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Trescott—" He saw his downfall approaching.

He was passive to the teacher while she drove into his mind the incomprehensible lines of "The Charge of the Light Brigade: "

"Half a league, half a league,
Half a league onward—"

He had no conception of a league. If in the ordinary course of life somebody had told him that he was half a league from home, he might have been frightened that half a league was fifty miles ; but he struggled manfully with the valley of death and a mystic six hundred, who were performing something there which was very fine, he had been told. He learned all the verses.

But as his own Friday afternoon approached he was moved to make known to his family that a dreadful disease was upon him, and was likely at any time to prevent him from going to his beloved school.

On the great Friday when the children of his initials were to speak their pieces Dr. Trescott was away from home, and the mother of the boy was alarmed beyond measure at Jimmie's curious

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illness, which caused him to lie on the rug in front of the fire and groan cavernously.

She bathed his feet in hot mustard water until they were lobster-red. She also placed a mustard plaster on his chest.

He announced that these remedies did him no good at all—no good at all. With an air of martyrdom he endured a perfect downpour of motherly attention all that day. Thus the first Friday was passed in safety.

With singular patience he sat before the fire in the dining-room and looked at picture-books, only complaining of pain when he suspected his mother of thinking that he was getting better.

The next day being Saturday and a holiday, he was miraculously delivered from the arms of disease, and went forth to play, a blatantly healthy boy.

He had no further attack until Thursday night of the next week, when he announced that he felt very, very poorly. The mother was already chronically alarmed over the condition of her son, but Dr. Trescott asked him questions which denoted some incredulity. On the third Friday

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Jimmie was dropped at the door of the school from the doctor's buggy. The other children, notably those who had already passed over the mountain of distress, looked at him with glee, seeing in him another lamb brought to butchery. Seated at his desk in the school-room, Jimmie sometimes remembered with dreadful distinctness every line of "The Charge of the Light Brigade," and at other times his mind was utterly empty of it. Geography, arithmetic, and spelling—usually great tasks—quite rolled off him. His mind was dwelling with terror upon the time when his name should be called and he was obliged to go up to the platform, turn, bow, and recite his message to his fellow-men.

Desperate expedients for delay came to him. If he could have engaged the services of a real pain, he would have been glad. But steadily, inexorably, the minutes marched on towards his great crisis, and all his plans for escape blended into a mere panic fear.

The maples outside were defeating the weakening rays of the afternoon sun, and in the shadowed school-room had come a stillness, in

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which, nevertheless, one could feel the complacency of the little pupils who had already passed through the flames. They were calmly prepared to recognize as a spectacle the torture of others.

Little Johnnie Tanner opened the ceremony. He stamped heavily up to the platform, and bowed in such a manner that he almost fell down. He blurted out that it would ill befit him to sit silent while the name of his fair Ireland was being reproached, and he appealed to the gallant soldier before him if every British battlefield was not sown with the bones of sons of the Emerald Isle. He was also heard to say that he had listened with deepening surprise and scorn to the insinuation of the honorable member from North Glenmorganshire that the loyalty of the Irish regiments in her Majesty's service could be questioned. To what purpose, then, he asked had the blood of Irishmen flowed on a hundred fields? To what purpose had Irishmen gone to their death with bravery and devotion in every part of the world where the victorious flag of England had been carried? If the honorable

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member for North Glenmorganshire insisted upon construing a mere pothouse row between soldiers in Dublin into a grand treachery to the colors and to her Majesty's uniform, then it was time for Ireland to think bitterly of her dead sons, whose graves now marked every step of England's progress, and yet who could have their honors stripped from them so easily by the honorable member for North Glenmorganshire. Furthermore, the honorable member for North Glenmorganshire—

It is needless to say that little Johnnie Tanner's language made it exceedingly hot for the honorable member for North Glenmorganshire. But Johnnie was not angry. He was only in haste. He finished the honorable member for North Glenmorganshire in what might be called a gallop.

Susie Timmens then went to the platform, and with a face as pale as death whisperingly reiterated that she would be Queen of the May. The child represented there a perfect picture of unnecessary suffering. Her small lips were quite blue, and her eyes, opened wide, stared with a look of horror at nothing.

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The phlegmatic Trass boy, with his moon face only expressing peasant parentage, calmly spoke some undeniably true words concerning destiny.

In his seat Jimmie Trescott was going half-blind with fear of his approaching doom. He wished that the Trass boy would talk forever about destiny. If the school-house had taken fire he thought that he would have felt simply relief.

Anything was better. Death amid the flames was preferable to a recital of "The Charge of the Light Brigade."

But the Trass boy finished his remarks about destiny in a very short time. Jimmie heard the teacher call his name, and he felt the whole world look at him. He did not know how he made his way to the stage. Parts of him seems to be of lead, and at the same time parts of him seemed to be light as air, detached. His face had gone as pale as had been the face of Susie Timmens. He was simply a child in torment; that is all there is to be said specifically about it; and to intelligent people the exhibition would have been not more edifying than a dog-fight.

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He bowed precariously, choked, made an inarticulate sound, and then he suddenly said,

“Half a leg—”

“*League*,” said the teacher, coolly.

“Half a leg—”

“*League*,” said the teacher.

“*League*,” repeated Jimmie, wildly.

“Half a league, half a league, half a league onward.”

He paused here and looked wretchedly at the teacher.

“Half a league,” he muttered—“half a league—”

He seemed likely to keep continuing this phrase indefinitely, so after a time the teacher said, “Well, go on.”

“Half a league,” responded Jimmie.

The teacher had the opened book before her, and she read from it:

“ ‘All in the valley of Death
Rode the—’ ”

“Go on,” she concluded.

Jimmie said,

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“ All in the valley of Death
Rode the—the—the—”

He cast a glance of supreme appeal upon the teacher, and breathlessly whispered, “ Rode the what ?”

The young woman flushed with indignation to the roots of her hair.

“ Rode the six hundred,”
she snapped at him.

The class was arustle with delight at this cruel display. They were no better than a Roman populace in Nero’s time.

Jimmie started off again:

“ Half a leg—league, half a league, half a league
onward,
All in the valley of death rode the six hundred,
Forward—forward—forward—”

“ The Light Brigade,” suggested the teacher, sharply.

“ The Light Brigade,” said Jimmie. He was about to die of the ignoble pain of his position.

As for Tennyson’s lines, they had all gone grandly out of his mind, leaving it a whited wall.

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The teacher's indignation was still rampant. She looked at the miserable wretch before her with an angry stare.

"You stay in after school and learn that all over again," she commanded. "And be prepared to speak it next Friday. I am astonished at you, Jimmie. Go to your seat."

He fled back to his seat without hearing the low-toned gibes of his schoolmates.

Jimmie of course did not know that on this day there had been laid for him the foundation of a finished incapacity for public speaking which would be his until he died.

This "Whilomville Story" seems an especially appropriate closing for this book which has been written with the hope that it may lead to a keener appreciation of the falseness of many of the prevailing methods in the oral interpretation of literature, and also many indicate a truer approach

